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ARCHITECTURAL DIGEST

THE CONNOISSEUR'S MAGAZINE OF FINE INTERIOR DESIGN

JANUARY/FEBRUARY 1975

\$2.95

INTERNATIONAL INTERIOR DESIGNS: ITALY, GREECE, ENGLAND / THE ROBERT REDFORDS' MANHATTAN APARTMENT
CONTEMPORARY DECOR / HISTORIC MANOR HOUSE / ANTIQUE WATCHES / ART: THE SYMBOLISTS / ORIENTAL RUGS



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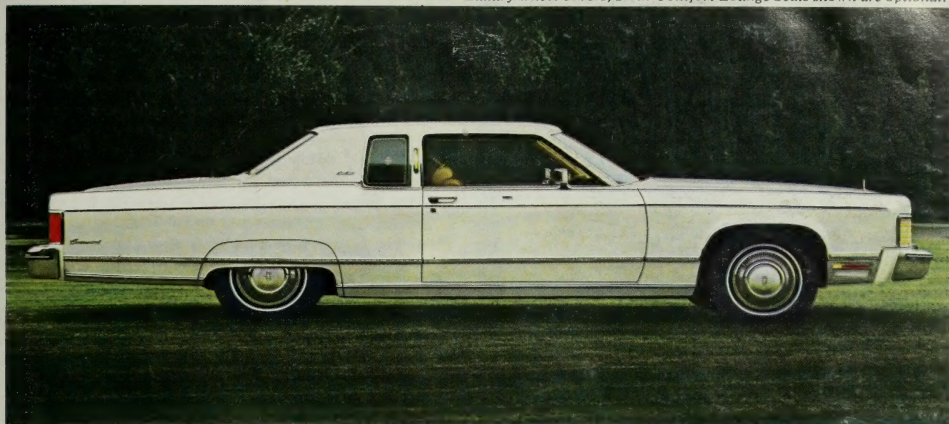
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ARCHITECTURAL DIGEST

January/February 1975: Volume Thirty-One/Number Four



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Interior of Mr. and Mrs. Yalem's pavilion in St. Louis. Featured on page 72. Photographed by Norman McGrath.

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Height 11 inches • Width 7 inches • Depth 6½ inches

THE THOUSAND AND ONE NIGHTS

A Persian palace of crystal is held in a slender framework of sterling silver.

From the center rises an Isfahan dome surrounded by six crystal prisms—each engraved by copper wheel with figures from the

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Three prisms depict Scheherazade dancing as she spins the tales by which she saved her life, and three depict characters from her tales. Shown is Prince Houssain riding his flying carpet.

Prismatic reflections double, but reverse, each image.

Designed by George Thompson, with engraving design by Zevi Blum, this piece was engraved by Roland Erlacher and completed on November 8, 1973.



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- The transistorized ignition system helps reduce stress and wear on contact breaker points. Result: Better starting performance.

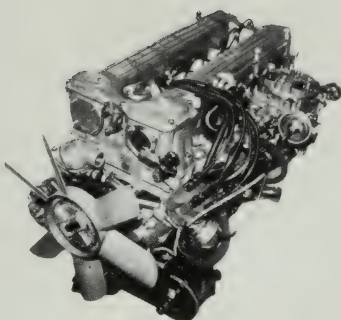
- The compound carburetor provides two-stage optimum fuel/air mixture at all speeds. Result: Good fuel mileage.

This efficient power plant is complemented by a 4-speed automatic transmission with torque converter—and by an aerodynamic silhouette and steel-belted radial tires.

Lessons from a classic

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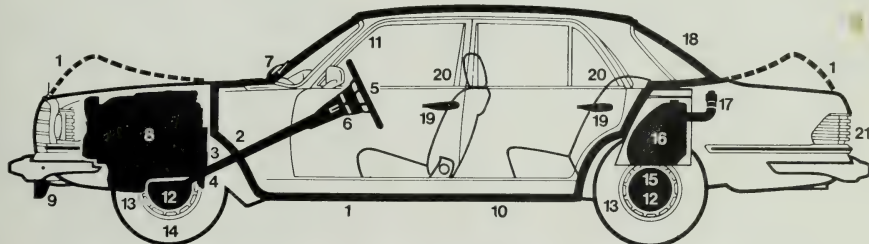
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| 3. Variable ratio, servo-assisted steering | 9. Halogen fog lights | 16. Steel-encased fuel tank |
| 4. Steering box location | 10. All-welded construction | 17. Side safety filler neck |
| 5. Safety steering wheel | 11. Aerodynamic rain channels | 18. Self-clearing rear glass |
| 6. Deformable steering hub | 12. 4-wheel disc brakes | 19. Safety cone door locks |
| | 13. Radial tires | 20. Fully padded interior |
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LETTERS

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Letters

Architectural Digest

5900 Wilshire Boulevard

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You understand that I am not an expert of any kind, but I was very taken with your November/December issue. Something was different, but I didn't exactly know *what* it was. Then I looked more closely and saw that you had redesigned the type and, in fact, a good portion of the magazine. The results are fine, contemporary and classical at the same time. I look forward to other developments.

Janet Gross

New York, New York

Architectural Digest has brought a sense of design in interior decoration which is rarely seen in manuals and journals in Australia. But in retrospect, I have not seen anything in Architectural Digest which has featured Australian design. Perhaps we may conclude that Australia has nothing to offer in interior decoration, as seen by outside standards. Australia deserves your attention.

But even so, Architectural Digest has enriched my appreciation of fine design. I hope it will continue to bring to the public the fine examples of interior decoration which we have seen in so many previous editions. Magazines such as Architectural Digest are hard to find, and when discovered, should be kept as superb examples of publishing, to be viewed as the imagination desires when interior decoration comes to mind.

Omer Ramadan

Shepparton, Australia

Before too long we shall be moving to California and, once we're relocated, will be subscribing. In the meantime, I always buy Architectural Digest when in Chicago shopping. It is the most marvelous magazine I've ever seen, and I savor every word, down through the smallest ad! It seems to me that the tendency nowadays is to bring everything down to the lowest common denominator, instead of holding up examples of the best and urging people to strive for that excellence. And have I had it up to here with that lowest common denominator. Everything about your magazine is simply elegant and in such good taste, even the ads!

Jeanne I. Strickler

Peoria, Illinois

Your May/June issue is a delight, and the immediacy with which the Digest is perused will attest to our interest in your publication. However, I am frequently annoyed by color distortions of over-filtered photography. Mario Buatta's apartment is a good case in point, for the impressionistic palette he professes to use has been converted by yellow filters into an ambered Breughel coloration. What have you done to the fresh blue/white and pink/red accents? Such color distortion is unnecessary and unforgivable. Surely, Mr. Buatta will recognize his apartment with mixed emotions.

A little more "truth in color" would do you credit. As a constant subscriber for many years, I do wish you would exercise restraint and discrimination in this area. The professional caliber of your subscription list deserves no less, for we are accustomed to expect the best from you.

Grace Ohanian Ellis

Fort Lauderdale, Florida

Monumental.

A monolith of marble carved to an ellipse and cradled in a sheath of stainless steel to shape a modern sculpture as useful as it's handsome.



Sherle Wagner

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PEOPLE ARE THE ISSUE

Welcome to another look at the best in interior design, both national and international. Travel from Los Angeles to St. Louis to New York, from Rome to the English countryside. You will see many different lifestyles: from British designer

John Fowler's to American superstar Robert Redford's. Each environment is a personal expression revealing the resident's personality. Our homes do tell *all*.
Paige Rense, Editor



**Greek Island Odyssey
New Design Sophistication
Comes to Ancient Hydra**

Richard Tam, formerly a fashion designer based in San Francisco, is now an interior designer based in San Francisco. Between careers were three halcyon years on a Greek island. Decorating that house, which he found in ruins, as well as redecorating his father's apartment in the United States (September/October 1974 issue) turned his interest from the exteriors of couture to interior spaces. He keeps his Hydra home as a decompression chamber to survive the culture shock of his return to the sometimes insane *vie urbaine* . . . even in that beautiful city where we all left our hearts. *Page 38.*



**Architectural Digest Visits
the Robert Redfords**
By Rosemary Kent

In addition to husband, children and the cause of Consumer Action Now, Lola Redford became seriously interested in interior decorating while doing her family's Manhattan apartment. Both she and Mr. Redford knew they would make mistakes—and they did. But the interior was not intended to be a design statement. It was meant to be a home. And it is. A home still in transition. There will be changes, additions, deletions. As always. No home is ever completed. It is the law of life. *Page 46.*



**Exercising Simple Geometry
Modern Correlations with Art Deco**

Ray Gray is another designer who changed his career direction—from the abstract problems of graphics design to residential work and commercial interiors for the Vidal Sassoon salons. His own home (he, of course, found another when the one shown in this issue was completed—designers tend to be nomadic) is somewhat controversial. Not pure art deco, not avant-garde. Some will like its spacey feeling and pop notes—others will dislike it. Our Surprise Symphony. *Page 52.*



The Pleasures of a Pavilion

The pavilion in St. Louis (cover) was done by New York designer Joseph Braswell, whose work has also appeared a number of times in this publication. We are constantly astonished and delighted with Joe's authority in any period, any style. His attention to detail gives his work that subtle but perceptible aura of quality usually lacking in the "look of the month" approach. The main residence to which the pavilion is attached was shown originally in the Winter 1970 issue of *Architectural Digest*. *Page 72.*



**City Statement in White
Translucent Images High
over Central Park**
By Peter Carlsen

We have shown the work of New York design team Bray-Schaible once before (May/June 1974 issue), but this work is in collaboration with their friend and colleague, Poppy Wolff. From time to time they have joined together on projects over the past three years and, both collectively and separately, have assembled a number of design awards. On a visit with the team in New York recently they called our attention to the stunning antique Amish quilt in the dining room of the Herbert residence—prompting us to schedule an article on the subject for our *June (May)*, April 1975 issue. *Page 112.*



**Scenario in Rome
Staccato Bright Setting
Designed for Film Actor**

Innovative. Creative. Designer Stefano Mantovani goes his own way. We met for the first time at a party given for us by Rome's Vivai del Sud and Contributing Editor Robert Emmett Bright. The next day we lunched with Mr. Mantovani in his studio. Over wine and "sort of a curry" the designer expressed bafflement about designers who seek the next trend instead of allowing their work to evolve naturally. His own design expression is leading him in another direction. One little clue. Eastward. *Page 116.*

Continued on page 14

From France:
Piper-Heidsieck Champagne.
When a little extravagance
is the height of wisdom.

Piper costs more. But then, the best always does.
Marie Antoinette, Queen of France, demanded the best.
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change it in any way. So we haven't. We call that progress.



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PEOPLE ARE THE ISSUE

Continued from page 12



John Fowler's English Country Cottage
Legendary Designer Reaffirms
the Art of Casual Elegance
By Elizabeth Dickson

John Fowler is indeed a legendary designer. For years his work has influenced the world's finest decorators. And, like most legends, he is elusive. Almost Garboesque. Living in the English countryside, he undertakes few assignments these days and sees only close friends. For well over a year we enlisted the help of friends and past associates, such as New York designer Mario Buatta. London Contributing Editor Derry Moore visited Mr. Fowler and, over a cup of tea, won at first tentative approval—then later, confirmation. We think you will agree it was all worthwhile. *Page 76.*



A Graceful Balance
Resolute Internationalism
in Kansas City

Of course we assumed it was in New York. Melvin Dwork is a New York-based designer. The look is New York. How provincial of us. Of course it is in Kansas City where they've gone beyond merely being up to date. And it is entirely logical that Mel Dwork would contribute to Kansas City's cultural life since he attended that city's Art Institute as a scholarship student before going on to the Parsons School of Design in New York, also on a scholarship. Mel Dwork has style, but that doesn't come with a scholarship—and it can't be learned. However, we can appreciate style and develop a taste for it, as we have for the work of Melvin Dwork. *Page 94.*



Remodeling Is the Solution
Second Life for Family
Residence in Beverly Hills
By Camilla Snyder

You have seen Stephen Chase's work frequently in *Architectural Digest*. His palette is usually primary, his work is deliberately decorative. He is changing. This residence indicates a new fascination with muted color, a certain relaxation, a rather looser touch with form. Although Steve headquarters in Palm Springs with Arthur Elrod Associates—now headed by original AE partner, Hal Broderick—he recently moved into a second home, a condominium in West Los Angeles. His look there is tile, baskets, texture, an assortment of interesting objects, including a collection of miniature ships. Steve comments: "I did it for myself without thought of trends. I like it and plan to keep it forever." Ah, yes. *Page 64.*



The Manor at Old Westbury
By Thomas Pelham Miller

When we first saw the manor house at Old Westbury Gardens with Dita Naylor-Leyland, we realized gardens and interiors could not be covered in one article. With difficulty we edited the material down to a three-part series. Autumn gardens were in the September/October 1974 issue; the interiors in this issue; and the Spring-Summer gardens will be seen in the May/June 1975 issue. Thomas Pelham Miller, who wrote the text, has taken a special interest in Old Westbury Gardens. In equal parts because of his friendship with the family and professional appreciation. He was executive assistant of The Cloisters, in New York, and is now curator of one of the finest medieval collections in the United States. *Page 102.*

Feature Articles in This Issue . . . "The Symbolists" is by Philippe Jullian, author of the book of the same title (Phaidon Press, London, 1973), who is also our Contributing Editor in Paris. He is a distinguished artist, writer and connoisseur, and we will show M. Jullian's watercolor drawings of his country house in the March/April 1975 issue. *Page 58.* "Antique Oriental Rugs" is an article we have wanted to do for several years, but it was difficult to find an interesting, unexplored focus for this vast subject. Dr. Robert Bartlett Haas suggested a fascinating theme: the introduction of motifs from the Western world into oriental rug designs. *Page 88.* Watches seem to have a universal fascination, and the beginning of a New Year is an obviously appropriate time to present this feature, written by Jane Jordan Browne. In the course of collecting material for the article we received several photographs of antique pornographic watches. They must have been a hoot when the *digest* withdrew to the library after dinner. Artistic but quite *digest*. We decided against publishing our first X-rated *digest*. *Page 100.*

In Each Issue . . . In this forward section of *Architectural Digest* you will find reading of very special interest: Letters to the Editors—often critical, frequently funny, sometimes complimentary. We would like to say we enjoy the critical letters as much as those which are complimentary, but we take our integrity too seriously for that. *Page 10.* Again, Russell Lynes Observes. This time with an informed, no-nonsense article titled "The Tyranny of Art." *Page 14.*

Howard L. Katzander gives us a realistic look at the International Art Market—hardly euphoric, but collectors today may well conclude the coming year may offer some of the best buys of a decade. *Page 18.* *Passport*, the international travel newsletter, again is edited exclusively for *Architectural Digest*. A lively column, *Passport* provides the best and most accurate travel information available anywhere today. *Page 22.* A new feature we call "Collector's Close-up" highlights art and antiques for the connoisseur who enjoys more detail than we can offer in the limited space of our captions. *Page 26.* □

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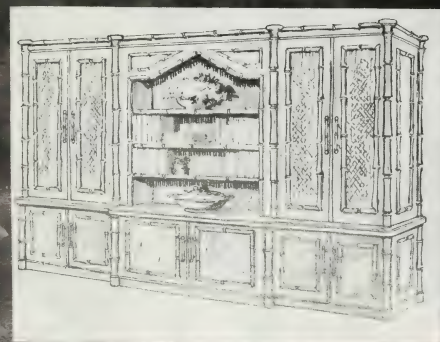
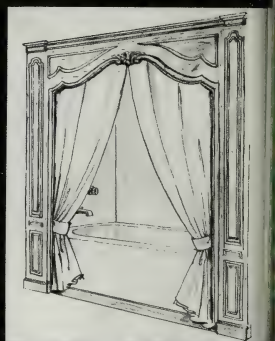
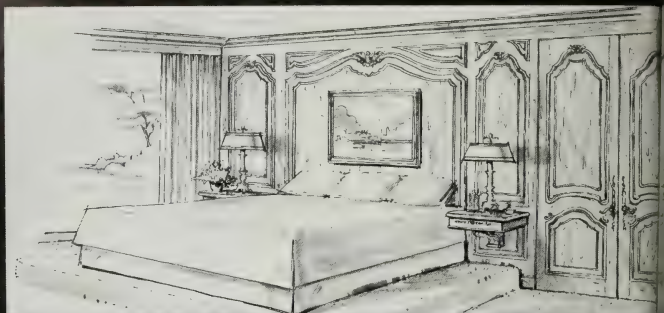
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RUSSELL LYNES OBSERVES

The Tyranny of Art



Drawing By E.R. Kinstler

A New Englander who graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of eight books and was managing editor of Harper's magazine.

Art can be, indeed much of it is now and always has been, a pain in the neck. What is more, it is intended to be. A friend of mine who is a graphics artist and caricaturist of uncommon bite, Robert Osborn, is with his wife a collector of paintings and sculpture of rare discernment. He once said to me, "You know, if a new work of art is really good, you can hardly stand to have it around."

What Osborn meant by this is complex. He meant that a new work of art is a new way of seeing which challenges one's accustomed concepts and ways of looking at things. He meant that the personality of the artist in his work is so powerful that it (and he) seem to take over, and if it happens to be your living room that it and he take over, you are diminished by comparison. He meant that its existence is a continuing challenge. It demands attention; it demands that you drop your guard and submit. It is bigger, tougher, and more durable than you are—whoever you are.

Stephen C. Clark, a New Yorker of commanding wealth and an avid collector with a sharp eye and independent taste, was both president and chairman of the board of the Museum of Modern Art during World War II. He bought pictures for his house on Seventieth Street, a Gothic stone mansion that was less at home on a city street than it would have been in a country park, and he filled it from top to bottom with paintings and drawings. His taste was catholic. The earliest painting in his collection, if I remember correctly, was an El Greco. He had some excellent nineteenth-century paintings: an unparalleled Corot, for example, *Port de la Rochelle*, Eakins's portrait of his fiancée (both now in the Yale University Art Gallery), and Seurat's *La Parade*. But he had a weak spot, which he later overcame with a vengeance, for Matisse. On the top floor of the house, which is now the Explorers Club, was a sort of attic that he had made into a gymnasium for his children and their friends. When they grew up and went their own ways, the gym became "the Matisse room." Dominated by *Lady with Plumes* at one end were about a dozen Matisse still lifes and odalisques and other brilliant, clear, richly patterned canvases. It was a room filled with light, and Clark engaged the services of Mrs. Eugene Speicher, wife of the prominent portrait painter, to decorate the room. Clark was charmed by the results. Mrs.

Speicher thought she could domesticate the Matisses by making them part of the décor of the room or, rather, to make the room reflect the paintings. She did this by using checked tablecloths like the ones in the pictures. She found bowls to match those in the paintings, cushions and curtains of similar colors and so on to the last detail. The effect was charming—no more, no less.

Clark made the mistake of inviting Matisse, on a visit to New York, to see the room. Matisse was furious. The very preposterous idea that his life's blood should be made merely part of the decoration of a room. Unfortunately his interchange with Clark is not recorded, but a few years later Clark dispensed with the paintings.

Art does not like to be "put in its place," as Clark had done with his Matisses, unless it is the place for which it was originally intended. How vastly more moving is *The Burial of Count Orgaz* in the chapel of the church of Santo Tomé in Toledo for which El Greco painted it than it would be in the Spanish gallery of the excellent museum in Toledo, Ohio. How diminished is the archaic Apollo, lined up as it is with other Greek sculptures in the Metropolitan Museum, a far cry from its position of command in a temple, however small, for which its artist carved it. What was awesome in its home becomes tame out of its context. A terrifying Mayan god becomes merely a beautiful little pre-Columbian clay figure on a shelf of clay figures and pots. A jewel on a Parisian courtesan's *poitrine* becomes just a valuable artifact when placed in a collector's *vitrine*. Old art by transfer from one place to another and the passage of time becomes domesticated. It becomes comfortable, its cutting edge dulled.

What happens to the painting or drawing or print or sculpture bought, paid for, and installed in the home? If it is not defiant and demanding of attention because of its vitality, as it is likely to be when newly acquired, it sulks. It quite literally withdraws into itself, and so far as those who live in the house where it hangs or sits are concerned, it disappears. It becomes part of the background, as unnoticeable as the figures in the wall paper. It suffers a fate worse than Clark's Matisses which at least were incorporated into what we would now call "an environment."

Works of art do not like to sit still. They like to be seen under different circumstances and in different lights. If they are sculpture or artifacts, they like to be handled, turned around (or walked around), and their surfaces fondled, because sculpture is a tactile as well as a visual art. If they are paintings or drawings or prints, they like to be moved from one wall to another or, better, from one room to another, and people whom art loves and who love art do not let them become part of the furnishings of a room and hence all but disappear. In other words, art is a nuisance as well as an expense. It nags.

I am not certain that I believe the current folderol about how plants thrive on being talked to—or is it just that exudations of breath do them good? But there is no doubt in my mind that works of art like to be talked to, not literally but figuratively. If you ignore them, they betray you. Or, to be more accurate, you betray them and yourself. □

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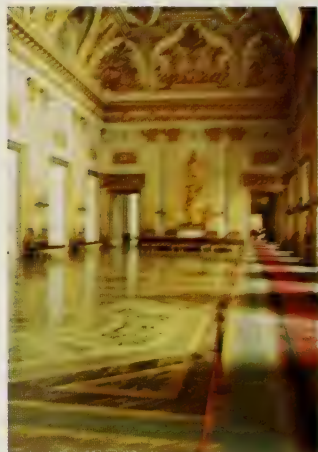
documents. These fantastic fabrics were found cloistered, almost forgotten, in the archives of Europe's great museums. They are as descriptive of their period as ink on parchment. Ornamentation could be so elaborate then because so much was done by hand. It is amazing that 200-300 years later the collection could be produced by power looms



and be so elegant, classic and intricate as to require 58,699 separate jacquard cards to produce the wovens and 123 separate screens for the prints. Mills with the capability of translating adaptations by inventing completely new constructions of these 17th and 18th Century masterpieces onto looms and screens were the reward of further perseverance. LA COLLECTION DES GRANDS MUSÉES has the history of a great past but with the exuberance of today's life and colors



sensitively interpreted by Margaret Nelson, Vice President of Styling at Stroheim & Romann.



Originally, the woven documents selected graced the formal rooms of palaces (many are now museums), villas, chateaux, and country estates of the British and Continental aristocracy. The majority were selected from documents in Flemish, French, and Italian museums and produced by a family-owned mill in Italy today in the original locale and, in some instances, by descendants of the original weavers. Their pride in ancestry and craftsmanship is readily evident in the sumptuous fabrics. Others were woven in French and Belgian mills. There are tapestries, cut velvets, brocades, liseres in today's fresh colors for today's well-designed residences.

The glazed print selections, originally produced in the British Isles, were chosen for more casual living areas. The rich floral print documents uncovered in the archives of two French museums (preserved for us, thankfully, by some wise, forward-thinking curator) were again executed in England by the original mill. They are so vibrantly alive they appear as fresh bouquets on textile.

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INTERNATIONAL ART MARKET

The Impressionists: Have They Faded?

By Howard L. Katzander

Art collectors, like the headhunters of some savage Oceanic tribe, are constantly looking for omens of good or evil which might affect their ability to indulge themselves. Sensational news from the auction houses in the art capitals of the world, good or bad, provokes an immediate reaction. A successful sale in an area marked by years of neglect—Victorian painting, to take one example—is likely to bring a flood of forgotten pictures out of storerooms and down the dark backstairs of English manor houses and see the return of Victoriana to leading salesrooms. Conversely, a sudden drop in prices in one category gives pause to collectors planning to sell; the category fades from the schedules of forthcoming sales, and the laws of supply and demand take over.

Impressionist paintings have been the darlings of the art market for more than fifteen years. Since the Goldschmidt sale at Sotheby's in 1958, the impressionists have led the rise in picture prices with hardly a pause for breath. Season after season major auction houses built their schedules around important catalogs of impressionist works. In New York and Paris the evening sales of impressionist paintings became social events, black-tie affairs with champagne in the exhibition rooms and jewels flashing under the crystal chandeliers.

Generally, the big sales of fine impressionist pictures came in October or early November at Sotheby Parke Bernet in New York, and in late November or early December at Sotheby's and Christie's in London. As of this writing, there are no impressionist sales scheduled of the quality that in past years brought excitement to the picture market in the pre-Christmas shopping season. The reason is the slump in prices and demand at the last big London sales.

In two days of sales at Christie's and Sotheby's, out of a group of thirty-one pictures from the collection of Dr. Armand Hammer, at least a third went unsold because they failed to reach their reserves. To understand what this means it is necessary to understand the operation of auction houses.

The consignor of valuable merchandise to an auction house is generally able to protect himself from disaster by stipulating a reserve price below which the object will not be sold but will, in effect, be "bought in" for the seller's account. Reserve prices are established by negotiation with the auction house, whose interest lies in completing a sale and getting a full commission, rather than buying things in and receiving only a nominal fee from the consignor.

In any case, prices were too high for the state of confidence in the economic future apparent when the most recent sales were held. Germany's third largest bank had just failed. In New York the twentieth largest bank in the country announced it was in trouble. Inflation was rising all over Europe. Uncertainty was at a peak in Britain, where new elections had been called. All these factors combined to make buyers cautious, and their caution focused on the impressionists, a sector of the market that many had felt was overpriced. □



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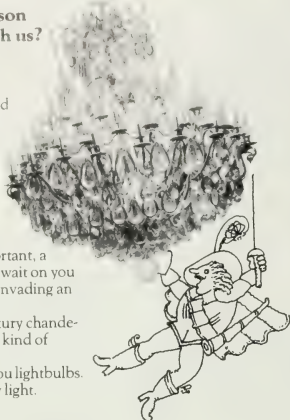
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There was a time when not too many people knew about Porto Ercole on Italy's rugged Monte Argentario peninsula, one of the last naturally beautiful spots on Europe's Mediterranean coast. Now, for better or worse, Porto Ercole has been "discovered," and it is growing.

Il Pellicano, the luxury hotel on the cliffs and a few minutes from the port, has plans of becoming a condominium club. Should the municipal authorities not slow down the building permits—a possibility—plans are to transform the hotel into twenty apartments to be sold for 20,000,000 to 70,000,000 lire each. Half of the price is for the apartment, and the other half for an interest in the property. All funds go into a Swiss company called the Pelican Club. Membership, mainly for those with villas and apartments in the vicinity, will be \$250 a year for use of the swimming pool, the tennis courts and the restaurant. However, the sumptuous cottages, part of the complex, are not being considered for sale at this time. Should the change take place, *Il Pellicano* will continue under the direction of Pat and Michael Graham, partial owners since the beginning in 1965.

Budapest

Hotel space is still the biggest problem in Budapest, and it is becoming more acute—especially for deluxe-class travelers. The *Duna Intercontinental* is booked practically solid all year, somewhat less in winter. If you can get in, choose one of the suites. There are four on each floor, and they have sweeping views. However, all the rooms have some view, and each has a small balcony. The ultimate is the Presidential Suite, which is the size of a three-bedroom apartment.

The opening of the *Hilton* is planned for the fall of 1976, but only the shell is completed. Nobody is quite certain how it will fit into the Gothic surroundings, but one thing is certain: rooms on the Danube side will have a magnificent view of parliament and the river.

Scotland

An unusually attractive country house to keep in mind, if traveling in Scotland, is a place called *Roman Camp* in Calander, Perthshire. It is open from May to the middle of October and has ten rooms, five with bath. Originally a seventeenth-century hunting lodge, it is on a site reputed to have been a Roman camp. There is a true country-house atmosphere with old-school servants. It prefers discerning travelers, does not advertise, and even the sign on the gate is deliberately small. The food is excellent, and the duckling and salmon are particularly splendid. □

Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, which can be obtained on a subscription basis by writing to their offices at 20 North Wacker Drive, Chicago, Illinois 60606.



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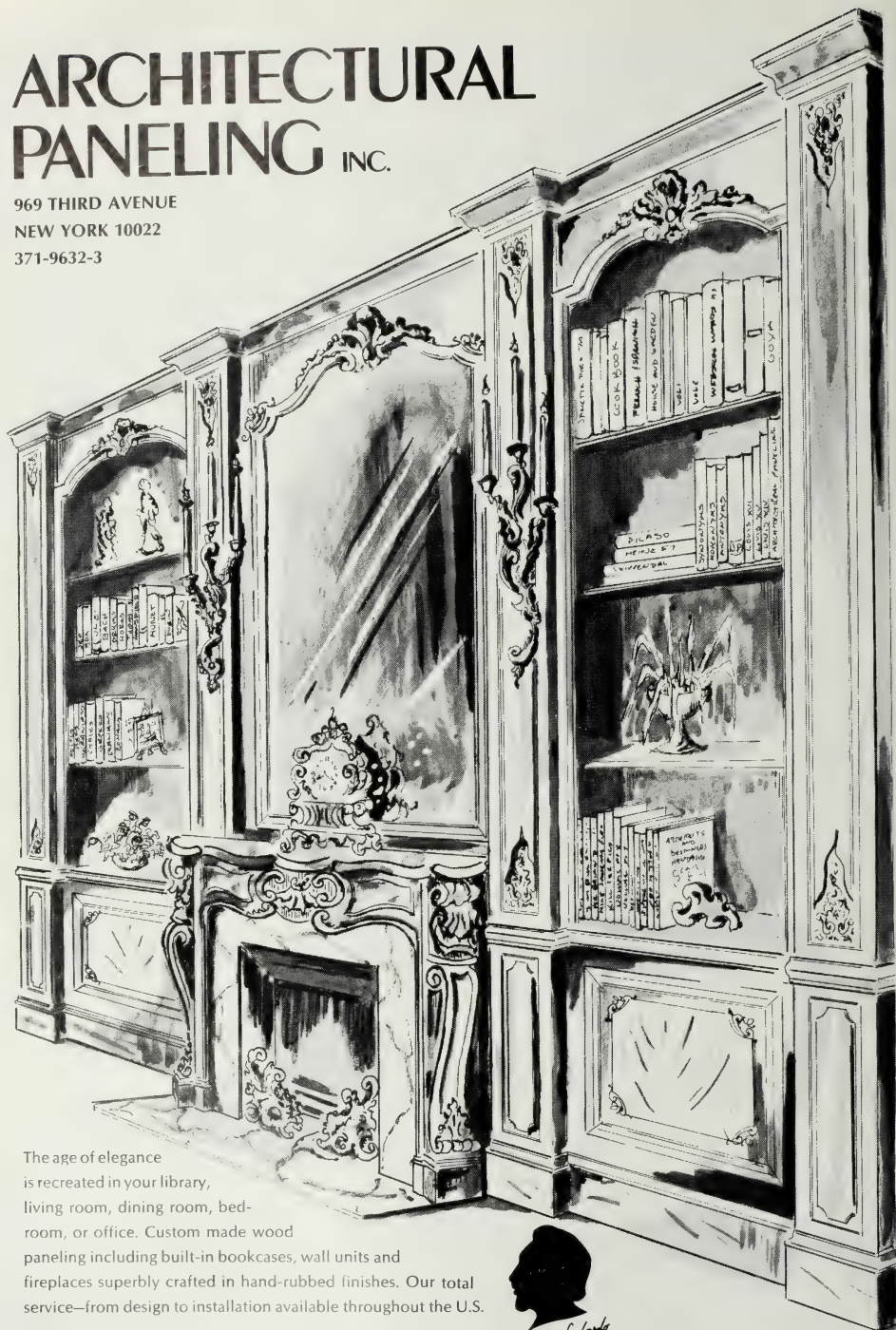
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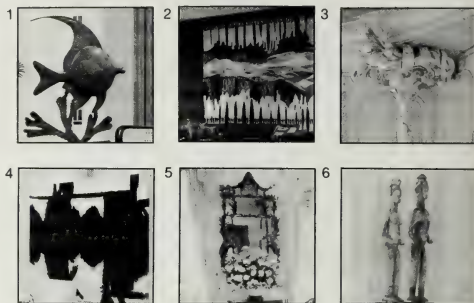
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COLLECTOR'S CLOSE-UP

Focusing on Art and Antiques Highlights from This Issue



1. Page 57

This bronze angel fish, a French art deco piece sculpted circa 1925, is typical of much decorative work from art nouveau onward in employing natural forms—both plant and animal—as subject matter. The importance of the sculpture lies in the simplified form of the body of the fish, combined with the delicately detailed fins and underlying coral.

2. Page 65

This 9' by 12' tapestry is the work of Roméo Reyna, who studied at the Chicago Art Institute and the Otis Art Institute in Los Angeles. Mr. Reyna, who lives and works in Laguna Beach, California, is also a potter. Not only does he do his own weaving, but he also dyes and spins all the wool for his custom-designed tapestries.

3. Page 74

Inside the splendid pavilion in St. Louis are these hand-carved columns, finished in gold leaf and fashioned after the architecture of the Chinese teahouse at Sanssouci Palace, the summer residence of Frederick the Great. The columns were made in New York and shipped to St. Louis. Each is a stylized palm tree, the shaft representing the trunk, and the capital a nest of palm fronds.

4. Page 97

This tapestry, woven by Gloria F. Ross in the Aubusson manner, is an example of transferring contemporary painting to another medium. The painting from which the tapestry derives is one of a series begun by Robert Motherwell in 1948 and still in progress, called *Elegies to the Spanish Republic*.

5. Page 105

An intricately carved and gilded Chinese Chippendale mirror hangs between windows in the White Drawing Room of Westbury House. It has a pagoda top and stylized foliate carving on the sides. Amidst the foliage are "ha-ha" birds, a decorative motif drawn from Chinese designs by the cabinetmakers of eighteenth century England.

6. Page 112

These two proud wood figures were carved by Nigerian Ibo tribesmen with iron tools, a century-old art. Like most African wooden sculpture, they are monochromatic. Their importance lies in original function—no doubt they were funerary monuments—rather than form. □



The Hampton Room—photograph courtesy of The Henry Francis duPont Winterthur Museum.

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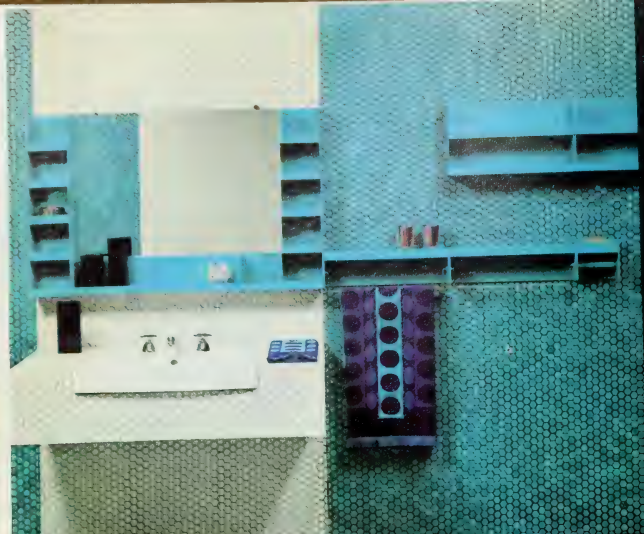
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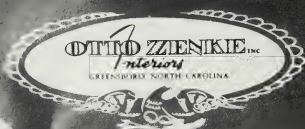
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Greek Island Odyssey

New Design Sophistication
Comes to Ancient Hydra

Interior Design by Richard Tam, Jr. and Gary Craig, of Tam & Craig & Pollard

Some three and a half hours by sea from the ancient harbor of Piraeus lies the Greek island of Hydra. Rocky and almost treeless, with a principal town of barely three thousand in population and an area of eighteen square miles, it is small, isolated and peaceful. Once a fortified haven for pirates, Hydra does now under the southern sky, its handsome white buildings reflecting the Aegean sun. The pressures of the twentieth century are far removed, and unhurried island activities revolve around cotton weaving, sponge fishing and an occasional venture into shipbuilding.

Here, in this idyllic and primitive setting, Richard Tam and his associates, Oliver Pollard and Gary Craig, have created a most unusual house—a house at once contemporary and timeless, alien to the island and at the same time an integral part of it. Mr. Tam is pleased to call the house a “space-age Atlantis” and the idea, while not entirely clear, is an intriguing one.

The view and the setting enjoyed by the house almost succeed in making interior design superfluous. The house is situated on the steep slopes of the town, and below it the harbor of Hydra forms the stage of a vast amphitheater. The location is dramatic and unparalleled, one which the designer and his associates found irresistible. They saw the opportunity of creating a peaceful and beautiful way of life, contemporary and functional, yet in keeping with the ancient traditions of the island. It was a gratifying experience none of them wished to miss.

In the beginning the house, apart from the view and its unique setting, offered little inspiration. Hardly more than a nineteenth-century ruin, it contained a series of small, dark rooms—a



lot of chopped-up space,” as Richard Tam succinctly puts it. There was a great deal to be done. Most of the walls were taken down, for example, and master suites arranged on different levels. A swimming pool, which took six months to complete, was carved out of solid rock. And even today landscaping is still being finished on the half acre of land adjoining the house.

For what became a job of virtual reconstruction local artisans were used. This created a number of problems, since no one on the island had ever seen a house quite like it before. Most of the houses in Hydra were given over to pine furniture and naked light bulbs with, here and there, an attempt at ostentation. Greek workmen were somewhat mystified by Richard Tam's sophisticated ideas, many of them not having encountered such ordinary design accessories as the rheostat. All furniture in the house was made by island craftsmen, however, or brought in from Athens by boat, and delays were common. The journey was complicated, but the goal was a simple one: to create an environment where everything would please and function easily.

In worldly centers like London or Paris or New York—or even Athens itself—Richard Tam's approach would hardly have been startling. In the context of the remote island on which his ideas came to life, it was. “Any space can serve any function” is perhaps the major tenet of his design credo—an elegantly simple, flexible concept unknown to the people of Hydra. And until the house was completed, they did not entirely understand what was being done. Perhaps not even then.

But there is little revolutionary about what he and his colleagues have created.

Oleander and geraniums accent dramatic view of the Aegean Sea from Upper Terrace. Upholstered banquettes provide comfortable seating for watching harbor activity.



Photography by Demetri Gossman

It is true that from an insular point of view the results might seem unexpected and wildly nonconformist. Oddly, beauty and elegance do not lead to ostentation, and the renovated house is—above everything else—simple. “Not stiff and formal, but comfortable,” as the designer describes it. Natural materials were used extensively, and stone and wood predominate, giving the house an unquestioned authority to belong exactly where it is. Even though

the interiors may appear a bit sophisticated for the island setting, the house itself grows naturally from the rugged slopes of Hydra. In order to offset the restrictions of a small island the designer worked carefully with space, using French windows and high ceilings to extend the house in all directions. None of this was done for the sake of drama but only, as Richard Tam says, to make the house “a beautiful experience to live in.”

Continued



"...the house itself grows naturally from the rugged slopes of Hydra."

Opposite: Light filters through latticework front doors onto Entry Hall floor of native volos stone. Below: Greek flokati rugs soften geometric lines of the Salon. Classic bronze torso stands in front of tall lacquered screen.



Emphasis on the contemporary, on simplicity and comfort and flexibility, naturally extends to the furniture and art objects. With few exceptions there is nothing in the house which is rare or antique or irreplaceable. Everything is to be used and enjoyed, to form part of a happy experience in living. Decorations are attractive and informal: museum reproductions from Athens, a brass chandelier found in a junk yard. The designers prefer to use the work

of young and gifted, and relatively unknown, artists. Gary Craig, for example, produced many of the paintings in the house. There is a large and extraordinary picture by him in the dining room, combining gold and silver leaf and glistening boat lacquer. "It is not what something costs which is important," says Richard Tam. "It is how it succeeds in making life richer." For this reason the décor of the house naturally focuses on the contemporary world of



Opposite: Soaring potted trees and fireplace designed and built by a Czech artisan counterpoint horizontal, pillowed profile of Salon. Below: Luxuriously draped bed rises high over stone floor of Master Bedroom.



art and design. The results are right, and on the island of Hydra they are unexpected but appropriate.

"If everyone concentrates on the past," the designer continues, "there will be no modern art." So the house contains little of what one might expect on a Greek island with roots in the distant past. There are few indications of the glory that was Greece, for example. Indeed, a polyurethane column from Italy casually displayed is perhaps

a comment on the unimportance of history in terms of contemporary living.

In any case, the contemporary idiom exists harmoniously with the ancient world around it. Richard Tam has by no means turned his back on that world but, like Janus, god of arches and doorways, he has fashioned a house which succeeds in looking in two directions at the same time—although there is little doubt that the view forward is more than slightly favored. □



"If everyone concentrates on the past, there will be no modern art."

Opposite: Elaborate art nouveau terra-cotta fireplace found in Athens demolition yard warms Master Bedroom. Below: Turkish rug leads toward marble tub in Master Bathroom, where indoor geranium garden flourishes.





ARCHITECTURAL DIGEST VISITS

THE
ROBERT REDFORDS

"...Lola and I are interested in all aspects of design and architecture."



Plaid fabric by Brunschwig & Fils, covering lounge chair and pillows on sectional sofa, augments country charm of Living Room. Table designed by Mrs. Redford rests on custom rug by Greeff. Pottery jug is by Navajo friend Lucy Leuppe.

Photographs by Richard Champert



Collection of candid family photographs and
 images of Mr. Redford on various movie
 posters fills wall of Stark-carpeted Den.
 Lion painting is by the Redfords'
 14-year-old daughter Shauna.

"What we're trying to do is preserve our heritage..."



Folding doors open into Dining Room containing French walnut burl armoire. Painting of American Indian by Ira Vesper adds Western touch to city apartment.

The first thing that greets a visitor in the entrance hall of the sleek, Fifth Avenue co-op is an inchworm. Not your garden variety, but the bright red plastic kind with wheels which four-year-olds furiously peddle up and down New York streets. The inchworm, plus the guitar slung in the corner of a boy's bedroom and autographed pink-satin ballet shoes tacked to a girl's bedroom door, lend credibility to the fact that this is an active family household. In fact, it is the Manhattan home of superstar Robert Redford, his wife Lola and their three children.

"Fortress," corrects Lola Redford, an attractive lady clad in blue jeans and wearing lots of silver Indian jewelry, cowboy boots and a red bandana around her head—a refreshing, unexpected New York City at-home look. "Yes, this is where we hole up," agrees Robert Redford. He is also wearing jeans, boots and a turquoise and silver Navajo belt, having just arrived from their second home in Utah where he has been planting alfalfa. His wife has just driven across the country alone, bringing odds and ends with her.

Because New York is where the Redfords settled after their marriage sixteen years ago, because their children are enrolled in local schools and because of old friendships, they divide their time between New York and Utah. In the city Mrs. Redford devotes many hours to Consumer Action Now, a group she and close friend Ilene Goldman founded in 1970. She goes on location when her husband is making a film.

"As a family," says Mrs. Redford, "we have a firm belief in roots, and we have them here. We feel that's very important today. Besides, our romance with New York never fades. We love the area where we live. It's quiet, out of the way and we can walk around in our jeans."

"New York is dirty, rough, frightening and violent, but it also is the most honest city in the United States. I couldn't live without it!" Mr. Redford emphatically adds. "One of its disadvantages is that living here you can lose a sense of space. I get a feeling of confinement every so often. That's why I've always felt you have to create an escape, something opposed to what the city threatens you with."

The Redfords almost immediately reveal self-confidence, strength of character and an implacable sense of

purpose about themselves and about their lifestyle. "Privacy and comfort," they agree. "Being married as long as we have been and having lived in different places, you finally develop an instinct about whether you're comfortable in a place or not," explains Lola Redford. Her husband adds: "I think a house should be like an old suit. It should conform to the body."

They prefer to furnish their homes themselves. "I don't see decorating as doing a series of rooms," says Mrs. Redford. "I think you yourself and where you live are somehow connected."

"Perhaps this sounds arrogant on my part," says Mr. Redford, "but Lola and I are interested in all aspects of design and architecture. We get tremendous stimulation from a creative effort we do together. Living in something you've made yourself is really more satisfying."

Since Robert Redford travels extensively, he says that he did contribute decorating ideas to the New York apartment but not as many as his wife. "Percentage-wise this house is Lola's effort, since she and the children are here more than I am. However, Lola and I use space in the same way. Our tastes are very similar."

Their expansive and airy eight-room apartment is warmed with earth colors, natural textures and Western artifacts: wooden beams and paneling, paintings of Indians by Ira Yeager, concho belts, trees in straw baskets, a French country armoire, a glass case of rare Kachina dolls, pottery done by an Indian friend, and a nostalgic *Butch Cassidy and the Sundance Kid* poster.

"What we're trying to do is preserve our heritage," says Robert Redford. "These are all part of Lola's heritage." He points to a collection of objects from Mormon pioneer cabins.

"We've lived in this city during great periods of sorrow and happiness, with no money and with money, and what we like to have around us now are meaningful, non-materialistic things which will always be valuable to us." Lola Redford reaches for a bronze statue of a cowboy on a horse, a recent award her husband received for making a movie of the life of Jeremiah Johnson. "Now isn't this gorgeous? Isn't it prettier than an Oscar?"

Stretching his legs in front of the rustic fireplace in the living room, Mr. Redford continues. "We wanted to

create an indoor/outdoor atmosphere in the apartment. We appreciate the East and the West, but we didn't want to make too much contrast. I can't live without a Western touch; it's too much a part of me. But even in our house in Utah we have a number of urban touches." Lola Redford, who was born in Utah, is quick to agree. To illustrate the way they mix city and country life she mentions the time she and her husband drove a station wagon full of sagebrush back to Manhattan.

"There it is in the hall," she says. "Don't you smell it?"

The elongated living room, where the Redfords are sitting on a saddle-brown sofa, doubles as a screening room when they entertain.

"We enjoy entertaining at home. It's not a social event. It's more of a private gathering of friends," Mr. Redford says. An evening at the Redfords might include dinner and a movie with Dick Cavett and his wife or perhaps with reporters Carl Bernstein and Bob Woodward, whose book-cum-movie, *All the President's Men*, will star Mr. Redford. "We set up tables for eight or twelve and I usually cook. Bob makes a salad or his fantastic yogurt."

In between the living room and the family bedrooms is a cozy, book-lined study filled with plaid furniture which Mrs. Redford says she bought "off the floor at Bloomingdale's." One wall is studded with framed photos of her husband on skis with former Mayor John Lindsay, with Barbra Streisand, with the *Butch Cassidy* cast, with his Texas grandmother. "This is our private room where Bob reads scripts, I work on my projects and where we argue whose desk this is."

Joining her husband with a tray of rose hip tea and honey, Mrs. Redford sums up her feelings about their New York home and her responsibilities as the decorator of it.

"Our house isn't perfect, nor is it finished. I know I shouldn't have bought that rug there or this sofa, which somehow looked different when I picked it out. The mistakes are mine, but I don't mind. Striving for perfection, especially in something as subjective as a home, is an American hang-up. I think about what John Denver said to me—'Perfection has nothing to do with not making mistakes.' I like that." □



Glass case in Entry Hall displays treasured collection of wooden Kachina dolls of the Hopi tribe, souvenirs of visits to Indian reservations in the West.

Exercising Simple Geometry

Modern Correlations with Art Deco

Interior Design by Ray Gray

Perhaps without thinking about it, Ray Gray has managed to resolve that confusion between past, present and future which serves to paralyze many people. The young designer has achieved a happy balance in his work: interested in yesterday, welcoming the challenge of today and looking enthusiastically to the future. Born in the 1940s, he is clearly a contemporary man, and there is no reason to imagine that for his designs he would be drawn—unless academically—to eighteenth-century France or Victorian England, for example. Predictably, he is not.

Originally trained as a graphics designer, his interests in décor do not really carry him farther back in time than 1925. Indeed, that year was something of a vintage one in terms of twentieth-century artistic development. Scott Fitzgerald's *The Great Gatsby* and *The Trial* by Franz Kafka were published; Brancusi's famous sculpture *Bird in Space* was executed; Walter Gropius moved the Bauhaus to Dessau, some sixty miles from Berlin, and a new era in modern design was inaugurated. In 1925 another far-reaching event took place in Paris, the *Exposition Internationale des Arts Décoratifs*. For the first time the nature and the description of what we call *art deco* came to the attention of the general public.

Art deco dominated a good deal of European and American style in furniture and décor throughout the remainder of the 1920s and well into the 1930s. The style was characterized by the use of new materials—or, at least, materials which had not previously been associated with furniture and

interior design: plastic, glass, chrome tubing. Glass, of course, had been used to great effect by Joseph Paxton for the Crystal Palace, in London, in 1851 and by French architects for the iron pavilions of Les Halles, in Paris, during the Second Empire. But, until the period of art deco, buildings of this kind were the exception. Today there are many examples of the art deco style: in London the black-glass *Daily Express* building on Fleet Street, Bullock's department store on Wilshire Boulevard in Los Angeles and Radio City Music Hall in New York, one of the masterpieces of the genre. Countless other illustrations could be found—among them, the interiors of the legendary ocean liner, *Queen Mary*, now in permanent harbor in Long Beach, California.

In California, too, is the house which Ray Gray designed for himself and his wife, more modest but no less an example of art deco. This house in Los Angeles is not, the designer insists, a period piece but the almost unplanned result of his own enthusiasm for the styles of the 1920s and the 1930s. As Mr. Gray hastens to say, he did not sit down and plan an "art deco house." He started the interiors with only one authentic period piece: a small head by Kelety, executed in France in the *annus mirabilis* of 1925.

From this small beginning the house soon turned into a well-defined study of the art deco idiom, a loving presentation of some of the artifacts and décor of that time. Certain characteristics are immediately apparent: a devotion to the rectilinear and the geometric; the use of glossy materials like polished wood,

marble, steel and aluminum. In fact, "shiny" is one of Ray Gray's favorite words. As art deco became more sophisticated in the 1930s, a greater range of exotic materials was employed: jade, obsidian, crystal, polished brass, Bakelite. Not surprisingly, one of the designer's favorite materials is Formica, in itself almost a metaphor of the streamlined, geometric and laminated thrust of art deco. One of the designer's treasures is a glass and polished brass table and planter, originally designed by Dorothy Thorpe in the 1930s for Gump's of Honolulu. It is pure art deco.

The interior designer and his wife acquired their collection of art deco from a variety of sources. There are original Marcel Breuer chairs, props from the MGM lot, artifacts from the 1939 Golden Gate International Exhibit in San Francisco, panels derived from the elevator doors of the Waldorf Astoria Hotel in New York and even constructs made by the designer himself—like the *Carnation Company* at Twilight, the china cabinet in the dining room.

The house, however, does not represent an exercise in nostalgia, and it is by no means an exact recreation of the art deco style. It is, rather, a subtle evocation of the spirit of the times, and Ray Gray has not tied himself to any one particular aspect of modern design.

Opposite: Light glows through etched glass of art deco fixture hanging above Chinese carpet in Entry Hall. Italian contemporary lamp next to wrought iron staircase railing contrasts with Ch'ien Lung screen set between marbleized wallpaper stripping.



In fact, at the moment he is in the process of taking a giant step beyond art deco into the world of contemporary Italian design. The step is not as large as it may seem, since he feels that the current Italian designers are direct cultural descendants of the artists and craftsmen of the 1920s and 1930s. They offer the same "sleek" furniture and décor; they are fascinated by the same linear and geometric idiom; and they use plastic and chrome, the materials of the machine age.

Following his commitment to contemporary design, Ray Gray is giving up his art deco house and moving in newer directions. Actually, the architecture of the house made too strong a statement and diluted the purity of the art deco image he wished to create. So now the designer and his wife have found the perfect house, one "with no character at all." Basically, it is colorless and unobtrusive and, when they have finished, will offer them little more than space in which to display their collections of art deco and contemporary Italian furniture and objects. By stripping away all the architectural characteristics of the new house, Ray Gray will have the opportunity of working with pure interior design. "Clean up and simplify" is his credo, and by doing so he will come very close to abstract interior design.

Does he insist that clients follow along with his personal enthusiasms? Of course not; he is quite capable of producing a traditional design. But he admits that he would do it more as an academic exercise and that his heart would not be in it entirely. But Ray Gray is very good at what he calls "education," and the chances are that a client would find himself with a contemporary—or art deco—house without understanding how it happened.

"Sometimes I'm a tyrant," Ray Gray admits. His eyes are only smiling slightly behind his large glasses. □

Large euphorbia plant bends toward paper mural at rear of Living Room's raised level. Glass-topped plaster Corinthian column supports unusual contemporary lamp by Gae Aulenti. Italian ceramic vase adorns stack tables set on early 20th-century Chinese carpet, and matching sofas on both levels unify art deco setting.





1. Late 19th-century teak desk and chair in front of Living Room window frame tropical garden outside. Art deco Spanish church fixture sheds light on basket collection from Africa, Italy and the Americas; Italian ceramic figure c.1925 from MGM Studios; and Chinese porcelains.

2. Strong forms lend design interest to Studio furnished with stepped shelf, table and desk complemented by Marcel Breuer chair. Léger print in chrome and wood frame shares one wall with Bauhaus-style chrome and glass sconce; advertising poster adorns another.





1. French bronze sphinxes guard hearth while carved wood Chinese figure surveys Living Room from resurfaced mantel. Italian table holds Picasso plate and sculpture by Carol Beesley. Fixture next to fireplace shone in a 1930s Garbo movie.

2. Curved dressing table holding ivory and plastic hand mirror and bronze and frosted glass fixture from an Atlantic Richfield building are authentic art deco designs, as is Master Bedroom carpet. Traditional professional movers' quilting covers bed.

3. French bronze angel fish c.1925 swims atop Formica and chrome table in Dining Room. Aluminum vent coverings held by wall brackets bounce light softly off high ceiling.



ART

The Symbolists

By Philippe Jullian



Right: Gustave Moreau. Preliminary study for *Le Jeune Homme et la Mort*. Circa 1865. Oil on canvas. Courtesy, Shepherd Gallery, Associates, New York.

Opposite above: William Adolphe Bouguereau. *Allegorical Male Figure on Sea Dragon*. 1855. Oil on canvas. Courtesy, Shepherd Gallery, Associates, New York.

Opposite below: William Adolphe Bouguereau. *Allegorical Female Figure on Leopard*. 1855. Oil on canvas. Courtesy, Shepherd Gallery, Associates, New York.



"...symbols were macabre enough: dead roses, lilies, shadowy silhouettes lost in the fog."

Below: Fernand Khnopff. *Acrasia*. Courtesy, L'Ecuyer Gallery, Brussels.

Opposite above: Odilon Redon. *Le Femme au Bonnet Phrygien*. Lithograph. Courtesy, Joseph Faulker—Main Street Galleries, Chicago.

Opposite below: Alphonse Osbert. *Les Muses Dans la Forêt*. Courtesy, Galleria Del Levante, Munich.



The history of taste is composed of a succession of moods. Inexplicably certain styles in art and décor, long out of fashion, return to popularity years after they have been forgotten. Often the rediscovery is made by art historians or interior designers. Two decades ago there was a revival of interest in the Victorian era, and now the styles of the *fin de siècle* are back in vogue.

Today, both in Europe and in the United States, extraordinary attention is being devoted to the work of the symbolist painters of the late nineteenth century. These artists were much admired in their own day, but during the early years of the twentieth century they were overwhelmed by modern movements like fauvism and cubism. Only in the last few years have the symbolist painters begun to attract the attention of specialists, the interest of art dealers and the admiration of a new generation of connoisseurs.

For the most part the symbolist painters flourished in France and Belgium and Holland during the 1890s. Youthful and rebellious, they rejected the materialism characteristic of nineteenth-century Europe and looked down on the commercial success of academic painters. These young artists are called symbolists only as a matter of convenience, since they themselves were far too individualistic to form any recognizable school. Their techniques and sources of inspiration differed, and these young artists had little in common which would qualify them as a school. But, like the mannerists of the sixteenth century, they can be loosely gathered under a common banner. Like the mannerists, with whom they share many similarities, the symbolists were considered affected in France. They were rejected and then forgotten for more than fifty years. They did, however, follow in the path of English Pre-Raphaelite painters like Burne-Jones and Dante Gabriel Rossetti. Sharing similar tastes in music and literature, they admired Wagnerian operas and the poetry of writers like Verlaine, Baudelaire and Edgar Allan Poe. They used much of the same imagery, many of the same metaphors and symbols.

Baudelaire and Wagner were, in fact, the two major influences. There were many reasons why the symbolists admired Wagner. He had composed music of ecstasy and given concrete form to

the imagery of dreams. In a musical drama like *Parsifal* the German composer had sung the virtues of renunciation and created a model of mysticism appealing to the symbolists. His poetry, rather than his art criticism, endeared Baudelaire to the symbolists. He provided them with an endless supply of morbid imagery. These symbols were macabre enough: dead roses, lilies, shadowy silhouettes lost in the fog. They painted swan-necked maidens with bare feet and downcast eyes, fingers hesitantly near their lips and tresses of long hair obscuring their faces. They loved allusive and ambiguous symbols: fountains in abandoned parks, lowered blinds, forgotten gloves, twilight moments. Their paintings suggested everything but revealed nothing.

Byzantium was the capital of their imaginations, and they went on mystical voyages to other exotic locales: to Florence, "city of the soul," to Bruges with its misty canals and to the glittering disintegration of Thomas Mann's Venice. They dreamed of Benares but felt spiritually at home as well in those cold and faraway lands adorned by Celtic legend. Ireland and Norway meant more to them than Spain or many another part of the Europe of their day. They laughed at progress—the great divinity of the nineteenth century—and most of them turned their backs on politics.

In painting, their masters were Gustave Moreau, Puvis de Chavannes, Burne-Jones and the American James McNeill Whistler. In 1972 there were two major exhibits of symbolist art in Europe. Planned with the care previously used for showing impressionist and surrealist painters, these exhibitions brought together many scattered and generally forgotten works of the symbolists. The first exhibit was held in Paris at the Grand Palais in the February of 1972; it was called *Belgian Painters of the Imaginary*. An exhibition of the *French Symbolist Painters* was held in June of that year at the Hayward Gallery in London. These shows served to define the nature of symbolist painting and to reveal common sources of inspiration and the similar techniques which united both the French and Belgian artists. They belonged to a realm of the spirit which had witnessed the birth of Gothic art, as well as the work of van der Weyden and Watteau. The



land they shared reached from the Seine to the Scheldt, a country of charming landscapes which favor seclusion. A country which is sober, mystical and conducive to flights of imagination. These tendencies were quite opposed to the usual pattern of bourgeois existence. The country the symbolists shared was neither French nor Belgian. In fact, during the *fin de siècle* the French painters were much admired in Brussels: Moreau, Puvis de Chavannes and Redon. The symbolist painters shared characteristics which had little to do with nationality. They preferred allusion to description, shadow to reality, and they were poets perhaps as much as painters.

In New York there have been recent exhibits of the Belgian symbolists, and examples of the "school" are always to be found at the Shepherd Gallery. In Paris there are two galleries which specialize in such art: the Luxembourg Gallery and the J. C. Gaubert Gallery. In London there is the Piccadilly Gallery. At exhibitions in these and other places it is striking to see how pervasive the influence of the symbolists has been. In his own way, for example, Paul Gauguin was a symbolist, and his painting at the Boston Museum of Fine Arts was clearly influenced by Puvis de Chavannes. The influence of the symbolist idiom is apparent throughout Picasso's Blue Period, and Rodin's sculpture has much in common with it.

Among these rediscovered artists—the monetary value of their paintings is rising rapidly—perhaps the finest are French: Odilon Redon; Lévy-Dhurmer, famous for his pastels of girls with long blonde hair; Le Sidaner, an intimate of Marcel Proust, who painted forgotten gardens; and the early Maurice Denis. There were two important symbolist painters in Belgium. Khnopff devoted himself to portraits of strange mystical girls wrapped in fog, and Delville's work was almost psychedelic in nature. Holland was represented by the half-Asiatic Toorop and Austria by Gustav Klimt.

Pincus Marcius Simons was the only American symbolist. He lived in Paris and died in Florence, producing a number of typically Wagnerian scenes. There were, however, other American painters of the period—Albert Pinkham Ryder, Elihu Vedder and William Rimmer—very near the symbolists in feel-

ing. So, too, was the early work of Maxfield Parrish.

The symbolists had much in common with the art nouveau movement, although they were not part of it. They loved the same sinuous lines and the same pale colors. For example, glassware by Emil Gallé, Lalique jewelry and William Morris fabrics would make ideal accessories and provide a fitting background for any collection of the symbolist painters.

Indeed, the rather odd work of the symbolists requires a special setting. Perhaps some house in the South with an overgrown garden—the kind often described by Edgar Allan Poe in his poetry—would be appropriate. The inside of the house should be filled with flowers, masses of pale flowers: lilacs, blue hydrangeas in Chinese vases, dry flowers in old glass, perhaps lilies or arums arranged in front of a portrait by Lévy-Dhurmer or Khnopff. Irises would look well in such a setting.

Ideally, the work of the symbolist painters should be framed in the art nouveau manner. The carved wood vine containing the panels of Lévy-Dhurmer's *The Enchanted Forest* at the Metropolitan Museum of Art in New York is a good example. But Whistler frames in white or silver will also serve and perhaps something in dull gold. Furniture and décor would conform to the same style. Art deco would be unsuitable, but simple Victorian pieces are appropriate—even something contemporary. And a slightly oriental atmosphere should be suggested.

A color scheme complementing the strange and sentimental symbolist painters should revolve around pastel shades: mauve, sea green, pale gray; the color of dead roses; or, if you do not mind a slightly sinister note, purple or old gold. The appropriate ambience for the symbolist painters must be very quiet, far from the noisy world outside—a room in which to dream or to play music by Debussy.

In such rooms there would have to be girls like those painted by the symbolists—girls in long straight dresses with long blonde hair. Girls who speak in whispers and walk in their bare feet on precious rugs. Girls who drink tea with poets and who take long walks in the garden at twilight. Their faces are wistful, and a subdued atmosphere is most necessary. □

Below: Sydney H. Meteryard. Icarus. Courtesy, Piccadilly Gallery, London.
Opposite above: Henri Fantin-Latour. Hommage à Berlioz. Courtesy, Galleries Maurice Sternberg, Chicago.
Opposite below: Pierre Puvis de Chavannes. Le Pauvre Pêcheur. Courtesy, Galleries Maurice Sternberg, Chicago.





4 H. Berlioz
4. Fautin



"...achieving a brand new house without moving an inch."

Remodeling Is the Solution

Second Life for Family Residence in Beverly Hills

*Interior Design by Stephen Chase, of Arthur Elrod Associates
Landscape Architecture by Jocelyn Domela*

In an era filled with housing problems for even the very wealthy, this contemporary house, spiced with Chinese décor and totally transformed by interior designer Stephen Chase, might well provide a blueprint for the future—a way of achieving a brand new house without moving an inch.

Like many another American couple with grown children, the Arthur Shapiros, of Beverly Hills, wanted to sell the large house originally designed for them by Harold W. Levitt, A.I.A., and move to smaller quarters. Even though the house had been conceived as an elegant setting for a couple, it no longer conformed to the owners' needs. There were, for example, children's bedrooms

1. Lamp and plants adorn glass cube in Living Room. 2. Italian marble table separates twin full-bodied leather chairs by Atelier International. 3. African head and cobra box are set on bleached burl end table.

4. Mirrored box on stenciled bronze, glass and chrome table picks up soft tones. Stone column at right of fireplace contains flue.

5. Organic Italian lamps illuminate tapestry by Roméo Reyna hanging on suede wall. Rug by Edward Fields and pips on backgammon table supply geometric forms.

6. Following pages: Lighting dramatizes elegant contemporary exterior and terraced landscap- ing leading toward pool.



Photography by Fritz Taggart







at the front of the house not being used, and other arrangements did not serve them well. Mrs. Shapiro wanted to sell the house and move into an apartment. Her husband was reluctant to do so, since the restrictions of highrise living did not appeal to him. Some solution was necessary.

Stephen Chase provided the solution and welcomed the challenge of transforming the house so completely that the owners would be happy to stay where they were. He admired its structural beauty, and he knew that anything comparable—whether condominium or apartment or, indeed, new house—would be astronomically expensive. In addition, the location near Sunset Boulevard would be virtually impossible to duplicate. The house was secluded, yet close to the owner's office and centrally situated for his wife's many activities.

In Europe on another project, Stephen Chase took time to do some exploratory shopping for the house. Then he conferred with the owners and something magical happened.

"Not a sketch was drawn," he explains, "but my first meetings with Mr. and Mrs. Shapiro proved that we were going to get along. In fact, we fell in love with each other's ideas."

The result is a house of quiet excitement and, not unlike a Monet painting, the harmony and composition of each room become more apparent with each visit. Color, more than any other single factor, is responsible.

"The house itself is so beautiful that we could have come in with any color scheme," says the designer, "such as blue, green or brown and the various yellows and earth tones we planned to use and did use to a certain extent. But the real excitement in the palette comes from the use of eggplant and lavender and purple—colors which the owners specified and which such Italian couture houses as Missoni have recently used to great effect."

Indeed, the Italian influence is apparent throughout the house. Mr. Chase sought inspiration from contemporary Italian designers in his search for appropriate furniture and accessories. He also introduced African art into several of the rooms. The owners' passion for art is reflected in a gallery remodeled from a large, formal dining room. And the family room—made unnecessary by the exodus of the children—was turned



1. and 4. Floral centerpieces grace two expandable bleached burl tables surrounded by ample high-backed chairs from Prentice in sizable Dining Area. Other tables and chairs may be brought in from terrace for parties.
2. Open feeling characterizes expanse of Entry Hall running past gallery. Shoji screens permit enclosure of space.
3. Spacious Gallery beyond reflection pool accommodates large painting by Alan Davies and suede-covered bench by Ken-Wil.



into a convenient dining area with two tables for four. Each table, however, can readily be expanded to seat ten. Thus, at the owners' frequent parties, twenty guests can sit down to dinner and another twenty can be accommodated by moving tables in from the terrace—or, weather permitting (which it generally does in Southern California), by serving dinner both indoors and outdoors. The new dining area is crowned with a pale lavender chandelier by the Venetian glass-designer Barovier Toso.

In the process of transforming the house Stephen Chase turned one of the children's rooms into a guest room, bringing it up to date with an enormous water bed. Another child's room became what is possibly Southern California's most complete card room, with private bath and sunken tub. The color scheme of this new room is as bright as a Sam Francis canvas or a composition by Vasarely and contrasts with the soft, subtle colors used throughout the rest of the house.

Stephen Chase is a diplomat and much too wise to call any design his favorite, but his affection for this one is obvious. His personality pervades it.

"For this house I was able to buy the things I would love to have, if I could afford them," he explains. "Take the giant African lizard sculpture on the living room wall next to the fireplace, for example. And the buffalo skull on the other wall."

His interest in the house was intense: he himself designed a swivel table to hide the television set and with his own hands sculpted a finger painting on a lacquered chest in the master bedroom. And in general his overall concern was to make the house seem smaller and less elaborate than it really is. "Extravagance is out of place today," he says.

When the time came to present the owners with their new house, he made the occasion a dramatic one.

"I sent the family to Palm Beach for a holiday," he recalls. "Then I moved in and worked with a team for three days. I was rather nervous, because the family really didn't know what I was doing. True, they had given me *carte blanche*, but I had gone pretty far out on a limb. But when they walked in and saw their house, I didn't have to ask them anything. Their faces told me."

"I was never so happy in my life," says Mrs. Shapiro.



Above: Light shimmers on lizard vinyl wallcovering on closet doors of Bathroom. Stool by Hudson-Rissman.

Opposite: Lacquered cabinet conceals television and storage in Master Bedroom. Sliding doors behind Italian leather and chrome lounge chair and ottoman open onto one of several terraces. Shelves for books and objects are cantilevered above velvet sofa by Ken-Wil on wall covered in same velvet and dotted with chrome studs.



The Pleasures of a Pavilion

Interior Design by Joseph Braswell, AID



Copper-sheathed pagoda roof shades elegant party Pavilion. Italian travertine-faced walls alternate with huge solar bronze glass windows for maximum light and warmth.

Like some delicious sweetmeat dangling from the hand of a sultan the Yalem pavilion is jewel-bright, exotic and tempting. Family servants have already christened it "the pleasure dome," and recent guests have made flattering allusions to the famous pavilion at Brighton. In short, it is a success.

"From my point of view the real test of an interior designer's skill is his continuing relationship with his client," says Joseph Braswell. He is the New York designer who, along with architect

William Bernoudy, created the hexagonal pavilion for Mr. and Mrs. Charles Yalem, of St. Louis, a couple involved in philanthropic and cultural affairs.

"The extent of their entertaining became so overwhelming that they realized an addition to their house was necessary," explains Mr. Braswell.

His own relationship with Mr. and Mrs. Yalem began some eight years ago when he designed the interiors of their rambling, contemporary house filled with French antiques (see *Architectural*

Photography by Norman McGrath



Carved gold-leaf columns and high-domed ceiling rise above marble flooring to heighten dramatic effect. Cornice conceals quadraphonic sound system and indirect lighting.

Digest, Winter, 1970). Instead of the addition of a wing or another room, the concept of a pavilion appealed to them enormously. A separate entity, it would nevertheless conform to the architecture of their existing house. Joseph Braswell consequently sought out Mr. Bernoudy, who had built the house for the Yalems fifteen years previously, and they pooled their ideas. Sitting in his large, new office on Manhattan's busy Fifty-seventh Street, Mr. Braswell remembers their team effort with pleasure.

"All interior details were planned and designed by our office with Bernoudy's structural drawings of the basic building in front of us. It really became a revolving process: ideas sprang from one head to another. All in all, it was a collective activity."

The final decision to create the five hundred-square-foot pavilion and loggia actually arose from Joseph Braswell's memory of Sanssouci, the summer residence of Frederick the Great at Potsdam, one of the masterpieces of German

rococo. "I had seen it," recalls Mr. Braswell, "on a tour of Europe when I was a student at the Parsons School of Design. I never forgot it or any of its details. Certainly this was my inspiration for the Yalem pavilion."

From elegant copper roof and Italian travertine exteriors to interiors showing a Chinese influence the pavilion, approximately twenty feet in diameter, has been joined solidly with the original house. An eight-foot loggia, doubling as a working bar and a serving area,



marks the transition from old to new. The loggia not only connects pavilion and house aesthetically. It serves a practical function in handling the flow of traffic when very large groups are being entertained.

The Yalem pavilion was created with a generous budget, and every piece of its lavish crown molding and paneling was prefabricated in New York and shipped to St. Louis for final installation. There were difficulties in a long-distance project, and Mr. Braswell was

surprised to find craftsmen still able to produce work in keeping with his concept of the Yalem pavilion. "I really wasn't sure that things like the fabulous handcarved and gilded palm trees—another Sanssouci touch—could be done today. In this day and age the project itself is incredible enough."

In addition, every piece of furniture was designed by him to fit the pavilion's exact proportions. "I couldn't find furniture of proper scale for the space. The ceiling is of double height—sixteen feet

to the dome—and we had to be careful to use pieces that would neither overpower, nor underpower, the pavilion."

Mr. and Mrs. Yalem use their new pavilion principally for entertaining, but they often spend time in it by themselves. "They read here, play cards and sometimes have tea. For all its grandeur and imposing atmosphere the room is actually very intimate and one of the more gracious rooms I know in which to spend an evening no matter how many people are gathered there." □



Opposite and above: Graceful velvet-covered fauteuils counterpoint luxuriously pillowed twin satin sofas. Pongee silk balloon shades filter light between boiserie walls. Antique coromandel panel mounted on bronze table frame catches gleam of rare 18th-century Meissen chandelier.

John Fowler's English Country Cottage

Legendary Designer Reaffirms the Art of Casual Elegance

Interior Design by John Fowler

Among the most respected interior designers in Europe today John Fowler is perhaps the doyen. For over thirty years he has been showing owners how to restore, refurbish and make the most of their châteaux, stately homes and rolling acres.

They come to John Fowler because he is unrivaled in the art of casual elegance. He can harmonize the thrust of a grand, and often architecturally awesome, house with the desire of its owner to live in a comfortable home. The total look is never showy, but the knowing eye can recognize a Fowler room at first glance with its painted furniture, misty colors and romantic, flowered chintzes. A handsome budget is often needed to achieve this deceptively simple look.

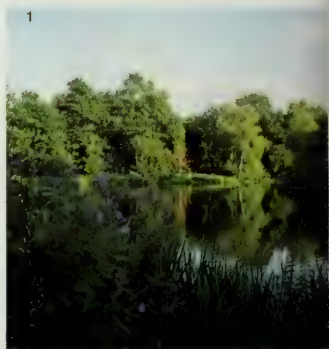
Along with Mr. Fowler's legendary fame as a designer is his reputation for achieving results without sparing expense. In private life he hates to count the cost, and he is known as a magnanimous friend and a splendid host. "I love to give people a good time,"

he admits. "I'm wildly extravagant."

Homes which bear witness to the Fowler look include some belonging to members of the British Royal Family, the Philippe de Rothschilds, the Paul Mellons and the Astors. At present he is working on Chevening, the future residence of the Prince of Wales.

Sometimes John Fowler works for the grandchildren of his first clients. "They are all chums," he says. "And because they have grown up with my particular style, they know what they are looking for in a place of their own."

Today, although no longer taking an active part in Colefax & Fowler, the firm created in the 1930s by Lady Colefax, John Fowler leads a closely scheduled life as adviser on interior decoration to the National Trust, and dovetailed between assignments for the Trust is his own private work. The latter ranges from the landscaping of a park to the interior design for a university library. He relishes making plans he will not live to see completed: "I simply adore



1. Pastoral pleasures of the English countryside include a peaceful lake.
 2. Inn sign of carved-wood grapes hangs at center of Summer House above built-in seats where guests dine alfresco on portable tables.
 3. Garden flowers enhance 18th-century Garden Seat set between trompe l'oeil foliage.
 4. Path leads to charming Gothic-spirited Summer House with a pineapple finial.
- Following pages: Clipped Portuguese laurel trees march in order toward lake beyond 18th-century-style gate in contrast to surrounding informal woods.

Photography by Derry Moore







"...a *cottage orné* which he fills with friends on weekends."

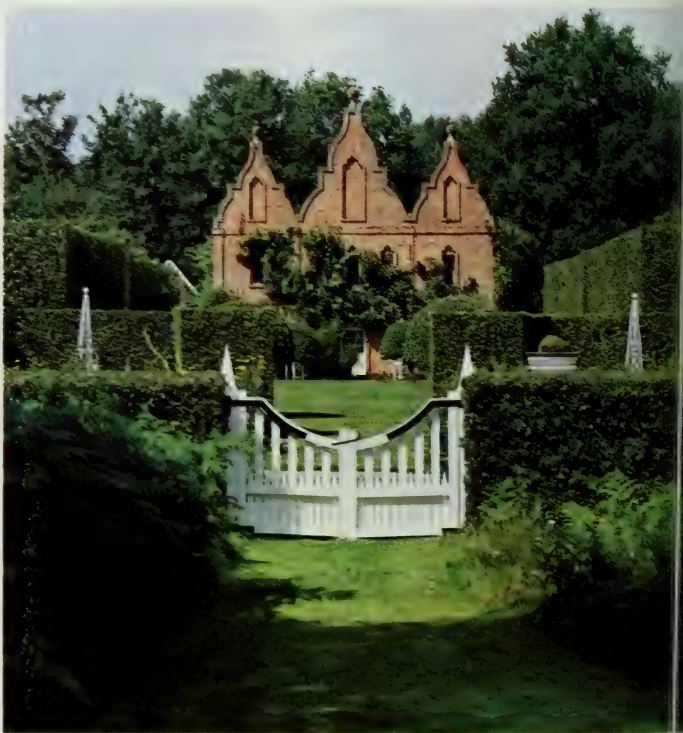
designing for posterity." John Fowler believes in the future.

One plan, designed in his mind's eye and now in full bloom, is his country house, a *cottage orné* from which he commutes to London during the week and fills with friends on weekends. Tucked away in a wood which was once part of a huge forest, the house, quite as enchanting as something from the Hansel and Gretel fairytale, is a soothing retreat from today's traumatic world. It is a place where visitors feel instantly at ease—but only after finding their way with the greatest of difficulty. To get to it you have to cross a bridge, traverse a grassy no-man's-land where a white horse grazes and find your way down a twisting dirt lane.

"The house is what I do for other people, only on a diminutive scale," says Mr. Fowler. "Frankly, it looks humble enough to me. But when I come back from a day at, let us say, Blenheim Palace, I find nothing jars. What I wanted here was something utterly unpretentious, very comfortable, with a veneer of elegance and informality and the feeling that one can sit down anywhere without having to move a chair."

As you might expect, everything in the house and its gardens harmonizes. So, too, does the owner: John Fowler is a distinguished-looking gentleman quite in rapport with his surroundings, dressed in a tattersall shirt and vintage cream-colored corduroys of great panache. He chooses his words as precisely as if he were using some invisible slide rule. He has an acerbic wit and, as an elder statesman in the world of interior design, he often accompanies what he is saying with a fierce, grandfatherly glare through his spectacles.

Relaxing after an early Sunday morning foray into the garden with trug-basket and sécateurs, he talks about his house and the ideas which



1. Wire obelisks restate urn-topped gables of Hunting Lodge as seen from lake.
2. Lacquered English Regency work table and 18th-century mirror enhance Upstairs Landing.
3. Armchair made in 1790 shares Sitting Room with serpentine-front satigwood commode bearing enamel candlesticks.



have gone into it. In essence, the designer's house is a distillation of his favorite themes and hallmarks. It reflects his attitude toward life: a feeling for warmth and intimacy, a desire for comfort, the use of design which is classical without being rigid. He shows his delight in eighteenth-century decoration, but he uses it realistically and avoids anything like sterile perfection.

John Fowler loves pleasant surprises. In the garden, for example, you turn a corner and come upon a ravishing eighteenth-century garden seat in a vine-covered secret place. He has a passion for growing things. At all seasons the interior of the house and the garden itself are bound together. At every lattice window there are fronds and branches of greenery. Ivies, honeysuckle, clematis and roses rampage over and around the outside of the house, and inside are bowls of flowers and nature prints. Flowers take shape as candleholders, in furniture fabric and on wallpaper.

The history of the cottage complements the owner's love of make-believe. The house was constructed in the 1730s by the St. John family on the site of a building reputed to have been built for the meeting of Catherine of Aragon with her future husband, Prince Arthur, brother of Henry VIII. It came to be called King John's Hunting Lodge. "It was used as a *rendezvous de chasse*, a place where the hunt could meet before the riders set off," explains John Fowler. "But I call it The Hunting Lodge because it sounds less pretentious."

He bought the house in 1947, and it was in a state of near ruin. During the postwar period it was a law that only a small sum could be spent on structural repairs. Undaunted, Mr. Fowler simply saw this as another challenge. "When I first arrived, there was deep snow and a few moldy cabbage



Opposite and below: Inviting setting on Biedermeier maple table in Dining Room surrounds feathered and striped tulip-shaped toile candlesticks and garden flowers. Rare chinoiserie-decorated pierced wood basket rests on gilt bracket placed between 17th-century prints on wall above Queen Anne walnut chest. Early 19th-century English etagère stands on original square tiles.



"I do have this very English love of seeing things grow."



Opposite: Rare serpentine pelmet with original decoration frames shantung drapes in Little Hall added to front of house. Seventeenth-century plaque of Emperor Tiberius hangs above marble-topped Louis XVI table. Aubusson rug covers scrubbed chestnut floor. Below: Box-bordered herb garden grows outside Garden Room built of rustic clapboard and roofed with 18th-century tiles.



stalks. I had to wait a year before I got a license to spend more than £800. Then I had to sell my harpsicord to pay for the road."

Today the house has been enlarged, and the two acres of garden look as if they had been established for generations. "There was no path in the garden at first," explains Mr. Fowler. "There was no light, no drainage, nothing. But, once I concentrated, I felt the rhythm of how it would be, and I saw it all finished. A master plan was conceived at the beginning. I ordered the trees there and then and, although they arrived dangerously late in the season, I took a chance. Now it's a question of keeping them under control, of constantly having to tidy them up with rigorous clipping. First I built a summer house because I wanted a focal point. Then came another one, and the gate. Then a sitting room was made from the coal shed and a kitchen, and in time a hall was added. Later another little wing was put on, and a few years ago I built the garden room—a place for conversation, reading and listening to music." His favorite music is from the eighteenth century, Mozart in particular.

"I love the formality of French and Italian gardens as well as the romance and untidiness of the English garden. Basically what I made here is a marriage of the formal and the natural. It works. Gardeners are always ambitious and plan too much. Until recently I'd have a cup of coffee and be out working in the garden by seven in the morning. When you're using your hands, worries tend to get ironed out."

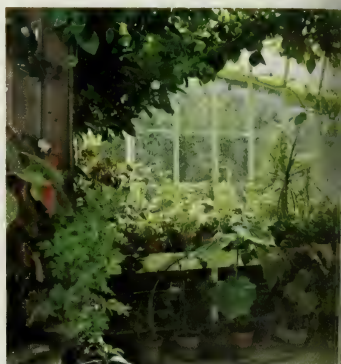
With the English countryside all around him John Fowler is content in his enchanting gardens. It is one of those strange, leaden days devoid of sun when all colors become muted. Raindrops hang from the early morning cobwebs lacing together the tendrils of

a clematis. It is a peculiarly English day. The creeper on the summer-house roof has just been pruned, and a collection of holes is revealed—the ravages of inquisitive squirrels and woodpeckers. In spite of having to patch up their destruction, John Fowler finds great companionship with the local wildlife. "Blue jays, magpies and green woodpeckers," he says. "All the most decorative birds." In summer the garden room is flooded with sunlight and birdsong.

His love of the eighteenth-century style can be seen in the abundance of striped flowers he has grown. Voluptuous clumps of striped camellias form a backdrop in the border near the front door, and late in the summer striped roses abound. The designer admires their very French and formal look. The predominant colors in the garden are heliotrope blues, pinks and mauves, gray and all the silvery tones, every nuance of dark green and lime. Look around a hedge and you will find more: the dusky blue agapanthus, for example, standing sentinel in summer by the herb garden.

Mr. Fowler prides himself on his informal flower arrangements. "I am naturally good at combining flowers. I like to mix in wild ones—say, a few bits of sorrel—to relieve the more formal flowers. I love great fields of scarlet poppies, and all the things which bloom by the wayside."

What feeling does he get from his country house and the lovely gardens which surround it? Perhaps not peace exactly, says John Fowler, for that comes from talking to the soul. "I'm an incurable romantic at heart, you see," he explains, "although I do try to stifle it. Romantics usually get hurt. But I do have this very English love of seeing things grow. I derive great pleasure from the sense of order I find in my garden—and an infinite calm." □



1. Grapevine and jasmine festoon the delightful Greenhouse.
2. Luxuriant garden prospers beside recently rebuilt Garden Room.
3. and 4. Spanish mirror hangs between early 18th-century embroidered silk bellpulls on wall of sunny Garden Room. Coconut matting covers pinewood floor. Bookcases house collection of reference works on decoration. French 18th-century carved poodle gazes into garden from his post beside bay tree.



ANTIQUE ORIENTAL RUGS

By Herbert Cole and Robert Bartlett Haas

Oriental rugs and related tapestries have of late taken their rightful place in the world of fine art, and they have become the delight of collectors all over the globe. Rugs which have remained unnoticed in the dim shops of dealers who believed in their worth during the lean years of public indifference are now reaching the marketplace. They are impressing a new generation with their beauty, history, and alas, with their growing scarcity and unavailability.

Pre-Christian fragments, and fragments from the first millennium A.D., show us that superb rugs must have existed for thousands of years. For centuries such textiles—some of which still exist—were exported from the Far East and from the Middle East to the Western world. As a result, marvelous Eastern motifs such as the lotus, the cloud band, the arabesque, the gul, the mythical bird and beast, and the ogive have found their way permanently into

the idiom of Western design. Confronted by these Eastern novelties, Western designers absorbed, digested and finally imitated them, completing a cultural interchange which took generations to accomplish. So we developed an interest in *chinoiserie* and *japonaiserie* and printed *indiennes*, and in the West there were revivals of Turkish and Persian and other oriental styles.

Textile workers and needlework amateurs in Spain and England were copying oriental rugs and their intricate patterns as early as the fifteenth and sixteenth centuries. This practice has continued until the present, and themes of oriental inspiration may be found in all branches of contemporary production—in wallpaper design, furniture design, textile design and even in architecture. Certainly the East has influenced the West in the arts. But has the West ever influenced the East?

Indeed, it has. Notable examples are Gandharan sculpture of the first to sixth centuries A.D., in which the Buddha-like



Left: Mid-19th-century Bahktiari rug with clusters of roses enclosed by an oval medallion. 18'10" x 6'. Courtesy, Dildarian, New York.

Below: Tabriz mat rug. 22" x 22".

Courtesy, H. Pollock, Los Angeles.

Opposite: Rare 18th-century Oushak.

5'8" x 3'11". Courtesy, J. H.

Minassian, Los Angeles.





figures seem to be wearing Hellenic robes, and terra-cotta statues of the T'ang Dynasty, in which Western traders are depicted. From the time the Portuguese, Spanish, Dutch and English penetrated China and Japan in the sixteenth and seventeenth centuries, a whole new Western style of art appeared in the Orient. Porcelain palaces were built in Western architectural style, and paintings were executed in the Renaissance manner, full of the

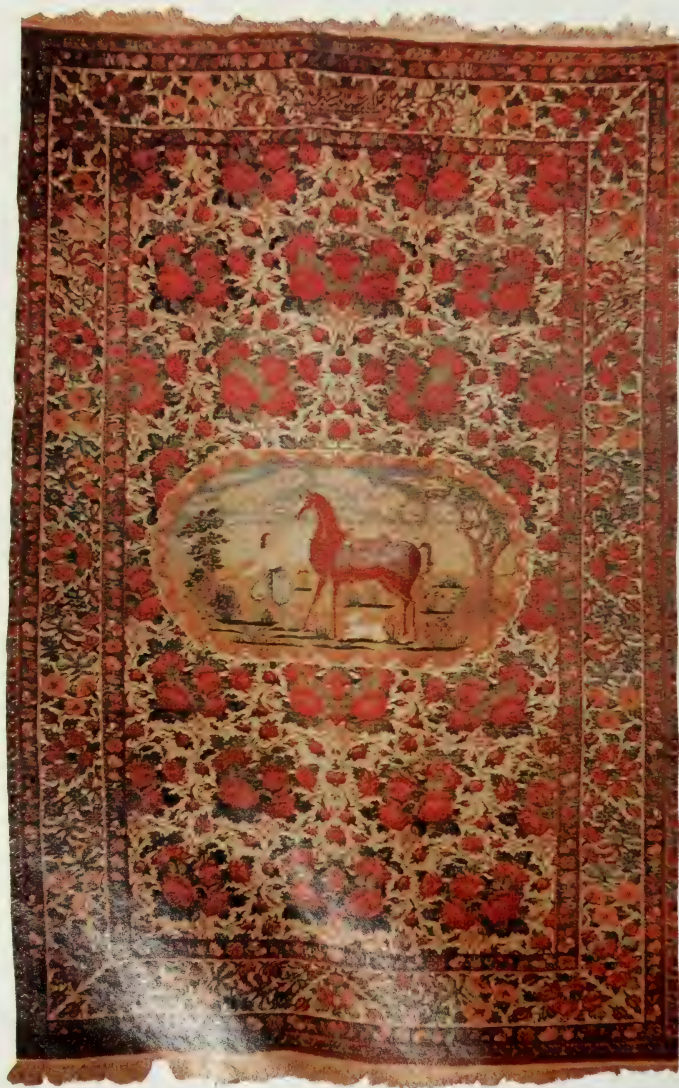
perspective and chiaroscuro previously unknown to the calligraphic painters of the East. Japan created a whole genre—Nabam art—in which representations of European people, ships, horses, dogs, guns and costumes were set down on paper screens, scroll paintings, pottery, porcelains, metalwork and even on furniture. Wood-block prints of foreigners in Japan are fascinating and eagerly sought by collectors today.

But oriental rugs, too, clearly indicate

the impact of the West on the East, although this has not been a matter of much research or discussion. There are at least three different Western motifs clearly recognizable in oriental rugs: human figures, the two-handled vase and the Western rose.

The portraits of early European travelers are to be found in north Persian rugs of the seventeenth century, for example, where Western figures are often represented. These so-called Goan rugs regularly show Western voyagers or, as the German authority Kurt Erdmann puts it, "one or two ships complete with crew." This type of design became less and less common, however, until it was revived in the nineteenth century. Once again Turkish and Persian rugs—the Karabagh, the Tabriz, the Kerman—began to concentrate on the European and his activities. So realistic were some of these rugs that even domestic pets were included.

Along with European figures the oriental rug designers were much taken with the Western vase. In rugs like the Persian Afshari that vase is often a Renaissance urn derived from Roman models. But in the hands of the Eastern weavers the vase soon acquired some



Left: A fine Kerman rug. 4' x 7'. Courtesy, Pashgian Brothers, Pasadena.

Below: Isfahan prayer rug. Circa 1900. 4' x 7'. Courtesy, Emser International, Los Angeles.

Opposite: Kashan rug. Circa 1900. 4'6" x 6'9". Courtesy, R. H. Kahn, New Jersey.





oriental characteristics: a "spiritual bouquet" often seems to spring from it and sometimes a tree-of-life itself.

Surely one of the most interesting and influential themes of Western origin to be found in oriental rugs is that of the rose—the rose in its Western form rather than in the abstract symbolism of the East. The earliest examples, again Kerman and Karabagh, date from the late-eighteenth and early-nineteenth centuries. Most unusual are the ones which show the influence of the Russian military occupation of various districts of the Caucasus. These rugs, in particular, attempt a slavish imitation of French Savonnerie and Aubusson carpets in which a naturalistic representation of full-blown roses is most evident. The Eastern weavers attempted to work within the European tradition, using the same subtle shades and following the baroque and rococo vocabularies.

Such minute shading and the use of natural forms was indeed a part of the larger European pictorial tradition, but it was quite alien to the weavers of the Orient. They preferred a rigid stylization, often abstracting the rose and other flower forms to the point where they were unrecognizable. But, with the promise of lucrative commissions from the Russians, they tried their best to incorporate the Western concept of the rose into their work. Often using fragments of Western rugs, with bits of textile or needlework patterns as models, they produced curious and flamboyant adaptations. The results were clumsy, but they did have a disturbing charm all of their own.

Throughout the sixteenth and seventeenth centuries in Europe, rug designs relied heavily on conventional Eastern motifs, but there were at least two obviously Western influences which could

be distinguished. First, early needlework in England portrayed flowers in a realistic manner. From the sixteenth century on, the rose was a common motif, lovely and full-blown, only becoming blowsy in the Victorian period. Secondly, as Europeans freed themselves from the use of the heavy velvets and brocades of the medieval, Renaissance and baroque periods and turned to brighter and gayer printed cottons, the textile designers began to turn their backs on the traditional Eastern motifs.

Continued on page 126

1. Antique Karabagh. Circa 1850. Courtesy, Harootunian, New York.
2. Bessarabian rug. Circa 1840. 6' x 5'6". Courtesy, Stark Carpet Company, New York.
3. A natural-silk Qum rug. Courtesy, Orient Handel, Los Angeles.
4. Eighteenth-century Karabagh rug. 12'4" x 6'3". Courtesy, Nahigian Brothers, Chicago.





A Graceful Balance

Resolute Internationalism in Kansas City

Interior Design by Melvin Dwork



English Regency gilt bronze lantern and rare marble-topped mahogany and ebony center table grace Entry Hall. Mirrors reflect antique kilim rug from Stark on terrazzo floor.

Photography by Richard Champion

"A house or an apartment should be selected in the same way as clothing—with the utmost attention to fit." Interior designer Melvin Dwork, who has a reputation for tailoring even the most recalcitrant spaces to perfection, is describing his latest project, the renovation of a house in Kansas City. This thoughtful approach is typical of the Dwork style, a rare blend of his own taste and that of his clients. "A designer should strive for a reflection of the owners' feelings and not force them to live with objects and backgrounds which make them uncomfortable."

Mr. Dwork, whose droll and charming manner serves to underline his resourceful personality, has built a formidable reputation on an ability to effect a graceful balance between sense and sensibility.

"The house in Kansas City was quite a challenge to me," he admits. "The problem was simple enough: the creation of a new environment without any drastic remodeling. These days a great many people, including my clients, are apprehensive about architectural changes. The cost of new work is becoming increasingly prohibitive and makes things rather difficult."

Crackle lacquer Chippendale chairs with Clarence House chintz-covered seats surround hexagonal table in Dining Room. Banquette upholstered in flannel and suede-wrapped ottomans add buffet seating.



The ranch-style house, twelve years old and in a very attractive part of Kansas City, was left untouched externally except for the addition of a projecting bath and dressing room. Interior changes were limited to pushing out a wall in the kitchen for a breakfast area and the removal of a ceiling to reveal rafters soaring up to a height of seventeen feet. Elimination of overdoor panels between the main rooms was a subtle but important change, since it completely altered interior proportions and allowed door openings to rise to the full height of the rooms. It created that liquid flow of space so essential to the designer's overall vision.

"I don't believe in abrupt transitions," says Mr. Dwork. "The experience of a house should be a sequence of pleasant sensations, not jarring or dissonant. That's why I work so carefully with color. I try to balance certain shades and create a tonal entity. The warm quarry tile in the kitchen, for example, is echoed in the terra-cotta walls and ceilings of the dining room. Color is important to me for another reason: I find it very useful in disguising the limited proportions we so often find in present day interiors. I find that using the same color on wall and ceiling helps push the space out, and it



Antique Chinese carved ivory horse and ancient Etruscan pottery bowl enhance Living Room table, offset by African iron ceremonial sword next to fireplace. Period English and French tables add further interest to the mix, anchored by Stark carpet and warmed by Clarence House Shetland suede.

creates a sense of infinity. Now I certainly don't throw color around. It's an important part of my concept, but so is the lack of it. White can have an extraordinary impact."

The necessity of continuity runs through his conversation like a leitmotiv. "When I have a whole house to do," he explains, "I can afford the luxury of a total concept. But even if I'm only working on a single room, I try to relate it to other rooms. It does not matter if they were created by other designers."

He also believes that a strong rapport between owner and interior designer is vital. He had such a relationship with Mr. and Mrs. Leonard Strauss, the owners of the Kansas City house. "They are very sophisticated and internationally minded people," he explains. "They travel a great deal and spend a lot of time in Europe so they didn't bring any narrow, provincial ideas to the project. Many people of means in the smaller American cities lead static and unimaginative lives, but Mr. and Mrs. Strauss really use their mobility in positive ways, something which I admire immensely. A few years ago I did an apartment for them which wasn't as contemporary in feeling, but this time around they were ready to experiment a little."

Tapestry from a Robert Motherwell painting dominates one wall of the Living Room. American primitive bird lectern perches on hexagonal table formed by two Chinese 19th-century ebony consoles with mother-of-pearl inlay. Luxuriously upholstered sofas and chairs add warmth and comfort.



"But I do make a great effort not to be faddish or of the moment. I'm really concerned with things on a long-term basis. I would like to think that clients, even if they hadn't seen me for twenty years, would be able to tell me that everything looks exactly as fresh as ever."

His clearly articulated philosophy is matched by a bold use of materials. A walk through the Strauss residence is an experience in forms and textures as well as being a witty counterpoint of new and old, of the precious and the personal.

"The first consideration has to be given to pieces which the client already owns, of course. But all objects have to be thought of in terms of scale and their relationship to each other. In the present case, the house itself dictated a good deal. We were dealing with something already in existence, and several things happened which most probably never would have, if we had started from the ground up. For an example, I decided to extend the existing terrazzo floor in the entrance hall through to the dining room. It was a very stimulating process, since the results can be quite unexpected. It's a question of letting forms and materials which exist in a given space speak for themselves. Certainly



Carved African game of skill in shape of a figure reclines on Chinese lacquer table in Library. Alsatian 17th-century still life in antique Florentine frame hangs above pre-Columbian, American and East Indian primitive art collection.

the house had an intrinsic quality to begin with. I have the feeling that whoever designed it originally was headed in the right direction and perhaps got sidetracked by overly conservative clients."

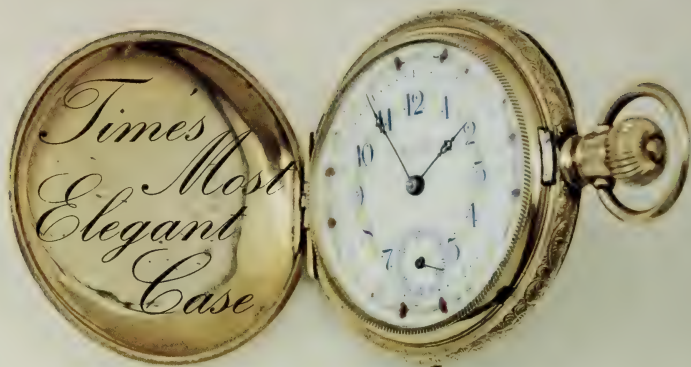
Perhaps the most intriguing aspect of the Strauss residence is its resolute internationalism. Drawing on a variety of sources, Melvin Dwork has filled room after room with African masks, pop art canvases, art deco glass and kilim rugs. There is no hint that the house lies in an area far removed from traditional centers for the decorative arts. Fifty years ago Mr. and Mrs. Strauss might have commissioned Frank Lloyd Wright or some other member of the Prairie School to build a house with strong links to local tradition, consciously seeking to relate that tradition to contemporary needs. But today the thread has been lost, and the roles of interior designer and architect are no longer regional ones. Melvin Dwork clearly understands the new dispensation and what it means.

"I'll tell you one thing," he says with a smile. "There certainly isn't another house like this in all of Kansas City."

Antique coromandel screen defines diagonal placement of custom bed in lacquer-walled Master Bedroom. Early American quilt, bed linens appliquéd in art deco and Russian-style rug create eclectic atmosphere.



ANTIQUES



Antique Enameled Watches

What did Henry Ford and James Packard have in common besides automotive empires? What passion did J. P. Morgan and King Farouk share besides wealth and women? All were horologomanes: avid collectors of the watchmaker's art. Packard concentrated on the technology of timepieces, custom ordering for his collection. In the 1920s he paid \$16,000 for the most complex and most precise instrument to date. King Farouk collected salacious automata and other oddities, while Ford and

Morgan meticulously gathered the best specimens from the earliest times.

The parent of the pocket watch was a carriage clock, a miniaturized portable timepiece used by travelers. Its exact birthdate is still uncertain, but we know that Pietro Guido of Mantua fashioned his "very tiny clocks" before 1500, while a decade later artisans in Nuremberg and Blois were making watches that could run for forty hours without any weights, chiming the hour "whether carried in the pocket or worn as a pen-

dant." As much a jewel as a novelty, the watch became a status symbol supreme in the sixteenth century, and to sport several of them as pendants was the height of conspicuous consumption. By mid-century, dozens of watchmaking centers in Holland, England, Switzerland, France and Germany were producing signed pieces for sale.

Horology has always been a science and an art. Advances in technology and artistic design interacted throughout the history of the watch, dictating function



Antique French enameled watch with hand-painted case. Circa 1770. Courtesy, Graus Antiques, London.



Above and right: Watch face and enameled case made for the daughter of Peter the Great. Courtesy, J. Kugel, Paris.



Opposite: A pocket watch, dating from the early 1900s, with hand-painted porcelain face. Courtesy, Frances Klein, Beverly Hills.

and appearance and, ultimately, the value of each piece for today's collector.

The story of horological technology from Renaissance days, when watch owners had to glance at a handy sundial to correct their timepieces, to the ultraprecise complexity of the latest electronic watch is a romance in itself. The plot is simple enough: how to develop a source of driving power that could be adapted to a portable instrument; how to release that power step by step; how to regulate that release to keep perfect time; and how to do it beautifully. The variations on the plot are as infinite and varied as man's own ingenuity. Sophistication in mechanics not only led to such breakthroughs as the invention of the balance spring in 1675 and the lever escapement in 1754, but to a myriad of delightful fantasies in repeaters, calendars, automata and music boxes. Certainly the serious collector must familiarize himself with the minutiae of movements as well as decoration in order to appreciate, as well as to identify and validate, a given watch. For a collector, no detail of wheel, train, bezel, pillar or cock can be ignored. One expert cautions: "Everything is important."

Yet, because of restorations over the years, it has always been easier to date a watch by style and décor of case than

by its workings. Although watch coverings and dials have been made and decorated with a variety of materials, precious metals and jewels, leather, tortoiseshell and shagreen, perhaps the most consistently used—certainly the most versatile, often the most beautiful—has been enamel. Enamel is a colorless combination of silica, red lead and potash tinted with oxides of metals. Fired at a low heat, it becomes a soft enamel; at a high melting point, it becomes hard enamel.

At least six kinds of enameling have been used on pocket watches through the centuries. In *champlevé*, one of the earliest, cells are formed by cutting into a metal plate. By varying the depths of the cavities, the artist could gradate the shades of the enamel which was laid over the plate and fired. The thin outer edges of the cells formed by the *cloisonné* process actually outline the design. The thin enamel coat which fixes the metal strips in place is ground to their level and polished. Painting in enamel was initiated at Limoges in 1540. In this technique opaque enamel was applied to a metal plate in minute dabs to form a pattern, usually floral. *Basse-taille* employs a layer of translucent enamel over engraved metal producing an iridescent, textured quality. Enamel over machine-tooled metal is called

guilloché. Still another, and very rare, variant of *basse-taille*, is *émail-en-résille-sur-verre*. Painting on enamel is a process in which white enamel is uniformly fused onto a metal plate and given a matte surface. Polychrome enamel was added and the piece fired once more.

Several of these processes have been in continued use: one, painting in enamel, had a limited life, but all have had their vogue. Knowing these modes is indispensable for the collector of antique enamel pocket watches.

Of course, the art of each period has its "typical" style, whether Renaissance, romantic, Puritan, baroque or rococo. Before 1675 there were no major technical advances, and early watchmakers concentrated on decoration, embellishing visible movements as well as dials, cocks, chapter rings and pendants. Cases often had matching chatelaines. In the sixteenth century, form watches were the cry, with skulls, crucifixes, birds, fruits and flowers the favorites.

Basse-taille, after a romp in the 1640s, returned to high fashion at the end of the eighteenth century. Viennese watchmakers produced nineteenth-century copies of portrait enamels made two centuries earlier. The fully enameled case died out by the 1700s, and painting on enamel was confined to round or oval panels set into the back

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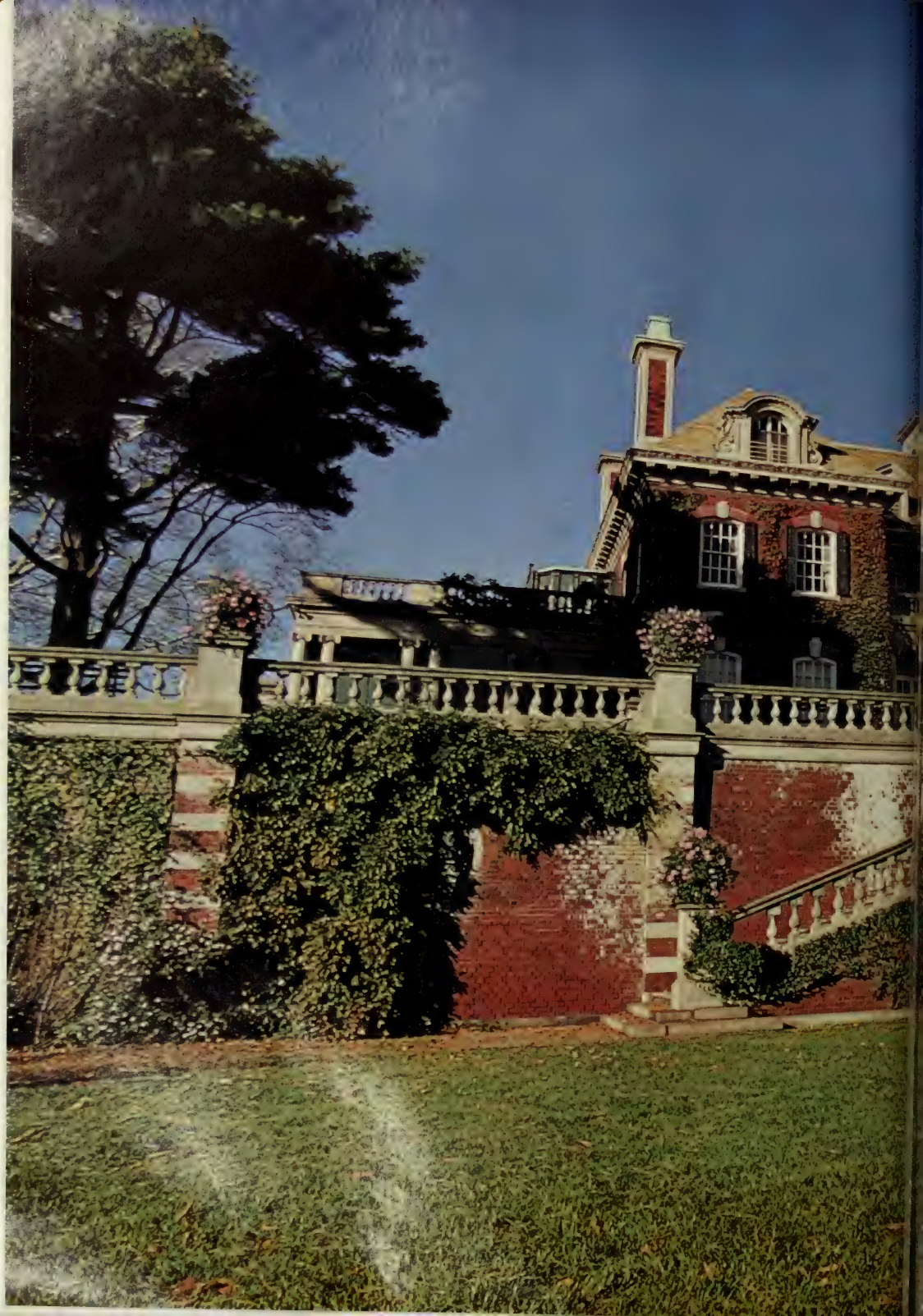
Signed by Bovet-Fleurier, circa 1800, an enamel and silver-gilt Swiss watch. Courtesy, A La Vieille Russie, New York.



Late-18th-century key-wind, pair-case, enameled watch by Abraham Colomby. Courtesy, Frances Klein, Beverly Hills.



A hand-painted pansy watch, made in the 1890s, with a rose-cut diamond in the center. Courtesy, Frances Klein, Beverly Hills.



THE MANOR AT OLD WESTBURY



Of the relatively few manor houses built in this country in the twentieth century, Westbury House, designed by George Crawley and constructed in 1906 on a site which was at the time real country, is one of the outstanding examples. For fifty years it was the country estate of the late financier and sportsman John S. Phipps and his wife, Margarita Grace Phipps. Over the years the house and the lovely gardens (see *Architectural Digest*, September/October 1974) have been lavishly maintained and constantly improved.

Westbury House represents that movement of families in this century from Manhattan to an area that was famous for its fine old trees and winding dirt roads. With its low split-rail fences and generous fields the country was well suited for fox hunting. Hunters sharing the same community of interests could ride from one property to another, unhampered by superhighways or tract housing. In the fall and the spring many hunt balls and informal parties were held, and horsemen and horsewomen came from every part of the United States and from abroad. Fifty years ago the Prince of Wales was entertained here during one of the many polo meets which made Old Westbury synonymous with that sport.

The manor of Westbury House was largely self-sufficient. It had its own dairy, vegetable farm and orchards as well as extensive stables, greenhouses and a small golf course. The house itself is not greatly changed from the original arrangement, except for the additions in 1917 and 1924 of the formal dining room and the west porch. The manor reflects the many interests of a large family, living a fine country life centered around sports, gardening and the arts of eighteenth-century England.

Among the events remembered is Charles A. Lindbergh's historic flight

to Paris which began two miles away at Mitchell Field. Preparations for this unprecedented event were characterized by groups of interested Westbury residents anxious to know when the Lone Eagle would begin his flight. Lindbergh, however, maintained a good deal of secrecy about the date of his departure, and each day people went out to Mitchell Field in the hopes of seeing the *Spirit of St. Louis* airborne and headed for France.

The exterior of the mansion is a mixture of late-seventeenth-century and early-eighteenth-century English architectural styles. Its commanding position on a gently rising knoll is important in achieving that air of restrained grandeur which allows a basically understated but great house to fit naturally into the landscape it crowns. The pale gold roof of the house seems to rise naturally from the woods and green fields. The wrought-iron gates of the estate open to reveal the curved drive so characteristic of eighteenth-century English manor houses. The great brick and limestone mass of Westbury House dominates the *allées* of beech and linden trees stretching three-quarters of a mile to the north and south. The gardens themselves are full of lakes, pools, flower beds and miles of winding paths. Nature, carefully controlled, is in harmony with the formal interiors of the house.

The interiors themselves were designed by Crawley and his friend Francis Derwent Wood, professor of sculpture at the Royal Collection of Art in South Kensington, London. They consulted with Mr. Phipps as well as with Lord Duveen who had access to the best English decorative art then available. The house is now furnished with the same—or similar—pieces as it was when occupied by the Phipps family. The interiors are distinguished by

Preceding pages: Wisteria cascades along tradition-rich brick exterior of Westbury House, an 18th-century Georgian manor house set among ancient trees and great lawns. Opposite: Carved and gilded Chinese Chippendale mirror in White Drawing Room reflects gleaming Waterford crystal chandeliers above rare English pile rug.



fine English furniture and objets of the eighteenth century, and the collection of art is particularly notable. There are paintings by Sir Joshua Reynolds, Henry Raeburn and Thomas Gainsborough as well as family portraits by artists like John Singer Sargent. Even the bedrooms of the manor house—with antique mantelpieces, rare eighteenth-century Chinese wallpaper and signed

furniture—show the careful attention to interior decoration evident from the time of the original design.

There are many important pieces which illustrate the harmony and elegance of that design. The interior, however, is by no means rigidly formal. The theme of comfort and gracious living is maintained in all parts of the house to this day: tea is laid in the white



Above: A pair of Chinese K'ang Hsi porcelain dogs, mounted on Louis XV-style bronze dore candelabra, atop sculptured Carrara marble mantelpiece, have guarded many a brilliant gala in damask-walled Red Ballroom.

Remarkable 18th-century enameled bronzed andirons bear Stuart arms. Opposite: Oak paneling surrounds elegant Dining Room, with its richly executed plaster ceiling and splendid marble mantelpiece upheld by caryatids. Rising from it are two Grinling Gibbons swags of fruit and vegetable clusters. Paintings are by Gainsborough and Sargent.

"...the Prince of Wales was entertained here."



drawing room with polished antique English silver and a freshly laundered linen cloth, and the great dining room is comfortably set for dinner.

In fact, the mood apparent throughout the house is warm and friendly, now as it was in the days when the Phipps family lived here. It presents the image of a house, well loved and constantly used, whose owners have simply

stepped out for a moment, asking you to share their beautiful possessions at your leisure. At all times there are fresh flowers from the garden in the house, flowers exquisitely arranged by a gifted floral artist, Mrs. Mona Murphy. She is one of the many dedicated people who see that the mansion and its gardens are always in top form.

Westbury House is *just there* now



Above: In the book-lined Study sparkling crystal chandelier and brass sconces illuminate portrait of Mrs. John S. Phipps hanging above Benjamin Gray mantel clock ornamented with chinoiserie figures. Opposite: Sunlight floods marble-floored and oak-beamed West Porch, which looks past classic limestone columns and a beech tree to the Boxwood Garden.

"... more than the museum of a vanished way of life."



than simply the museum of a vanished way of life. Today the gardens are used for many special events which range from equestrian meets to antique automobile shows. And every spring the opening of the gardens is celebrated around a theme devoted to one specific country. These festivities are attended by the diplomatic and artistic representatives of the country honored. Last

year Germany was selected as the keynote country, and the year before it was Japan. These parties are attended by political figures from Long Island and distinguished guests from everywhere. Large numbers of the general public attend as well. They bring picnics and make a pleasant occasion of the first day the gardens are open again

The surrounding countryside played



Above: George III mahogany armchair and Chippendale-style four-poster bed with fluted pillars complement distinctive character of hand-painted Chinese wallpaper in Blue Guest Room. Opposite: Intricate mahogany cornices harmonize with richly carved 18th-century Chippendale tester bed and important dressing table in Master Bedroom.



an important role in the American Revolution, and Old Westbury Gardens is planning an active part in the upcoming Bicentennial celebrations. Interesting exhibits are being arranged for display in the red ballroom, and other activities are being coordinated with the Nassau County Bicentennial Commission.

What began as one family's private house now serves as an example of fine

decorative art and fine gardening. The success of the enterprise can clearly be seen in the ever-growing number of people whose horizons have been expanded by a tour of Westbury House and its surrounding gardens. The half century of family life in the manor was a happy one, and there is every indication that its public life will be just as happy and gracious. □

City Statement in White

Translucent Images High over Central Park

Interior Design by Poppy Wolff Associates and Bray-Schaible Design, Inc.



Wooden Ibo figures on cantilevered perimeter shelf face abstract painting on Living Room wall. Thin bamboo blinds allow sun-screened view of Central Park. Adjustable Italian light fixtures clip on.

Coming to terms with the urban experience today can and should be a challenging prospect. In the field of interior design, however, there is more than one school of thought which advocates a policy of splendid isolation. Hence the recent spate of city apartments designed as glittering caves with dark walls and spotlight treasures. This is good theater, but it is a complete denial of the reality of life beyond the highrise windows.

Mrs. Dutton Herbert had already lived in one kind of isolation—a traditional house in the suburbs. The move back to the city was part of her commitment to a radically different lifestyle, one that would reflect the energy and drive characteristic of New York life.

"I wanted a complete change," she says. "And I only cheated a little. I was used to seeing trees, so I looked for an apartment on Central Park West."

She soon found exactly what she needed for herself and her three children in an eclectic Edwardian fortress at Sixty-ninth Street. Then she turned to Bray-Schaible Design and to Poppy Wolff Associates for the next step. This meant transforming a series of dull but well-proportioned rooms into a setting for Mrs. Herbert's new priorities.

Now, less than a year later, Michael Schaible stands happily in the light-flooded living room. He makes a sweeping gesture at the newly minted space and says, "It's like a big summer

porch." Then he collapses triumphantly into a white duck chair. Robert Bray, quite as pleased with the result but a trifle more serious, explains at greater length. "As soon as we walked into the apartment, we knew what had to go. Really, that's the first step in the design process. You have to 'empty' a space psychologically before you begin planning changes. In this case it was simply a question of opening the space to the park and the city and of letting light do the rest." Poppy Wolff agrees and adds a comment of her own. "Bob and Mike have a wonderful discipline in their work," she says. "It's very architectural with a lot of attention to detail."

The informal partnership of these

Photography by Richard Champion



Flowers, plants and artwork punctuate cool, calm spaciousness of Living Room. Italian modular seating and custom lacquer tray tables that separate for party service promise flexibility and easy informality.

three designers is one of New York City's happiest combinations of talent. "In some ways Poppy's work is more elegant than ours," explains Mr. Schaible. "She adds a note of luxury to our austerity." "I may be old-fashioned," says Poppy Wolff, "but I feel the male-female balance is a great help to us professionally. It gives us more flexibility in dealing with clients, because we can offer a yin or a yang approach."

For three years the two teams of designers have collaborated on commercial and residential projects, at the same time working separately on others. "Our working relationship is very close," says Poppy Wolff. "We start by making notes individually, and

then we get together to compare them." "It's amazing how similar our solutions are," says Bob Bray. "And we're very flexible. I might say that I hate something and be very emphatic about it, but I'll go along if I know the other two feel strongly about it." All three designers agree that there is no problem of ego when they are working together.

The Bray-Schaible predilection for architectural forms is very evident in the Herbert apartment. The organizing element in the living room and in the dining room is a white Formica shelf which serves to weld into a single unit all the mechanical clutter of modern life: air conditioner, central heating, stereo equipment and bar. Not only

does this shelf delineate the perimeter of the space, but it provides a smooth and continuous surface for the display of objects. It also—as Bob Bray points out—"serves to formalize the space by running under all the windows and defining their relationship to the rooms."

The catalyst which brings to life the potential inherent in the apartment is the use of white as the predominating color. "Absolutely critical," says Mike Schaible. "White uses light to maximum effect, and it emphasizes something we were very anxious to establish—the intimate relationship of the apartment space to the park itself. White walls don't confuse the issue. They make a calm, neutral background



Floating shelf serves to span and separate Dining Room from Entrance Hall, providing both buffet and display space. Antique Amish diamond quilt blends effectively with 17th-century English dining chairs covered in suede. Rugs by Ernest Treganowan.

for people and possessions." And in the case of Mrs. Herbert's move from country to city the use of white may also be interpreted as an elegant visual metaphor, a symbol of change and renewal. "White gives you the freedom to buy new things without being tied down to a particular color scheme," adds Bob Bray, "That's an important consideration. When we walk out of here, the owner goes on living and growing in the environment we've created."

Poppy Wolff agrees that the wishes of the client must always be kept in the foreground. "We do find ourselves dealing with the owner's taste. For example, we don't arbitrarily go out and buy a collection of—say—paperweights.

Design shouldn't involve the manufacturing of personality."

Under the deceptively simple, almost languorous, surface of the apartment, however, there are some rather subtle visual puns for those who have a taste for them. For example, an antique kilim rug in the entrance hall contrasts with Steinberg's sumptuous and witty tapestry, *Version of a Persian*, hanging on the living room wall. And in the master bedroom a neoclassical railing outside the window forms the perfect backdrop for an Empire sleigh bed. These jokes are very low-key and have the same cool, academic charm as the witticisms of a learned professor who understands the provocative ambiguities of life.

Ultimately, like certain intelligent people, the whole apartment is entirely uncomplicated. It is an open, almost joyful, response to the city beyond its windows. The fretwork of midtown buildings, the trees in Central Park, the rhythm of the traffic below are all distinct presences in what is, after all, a marvelous sequence of translucent boxes poised against the skyline—a statement of the urban experience.

"This apartment has been the ultimate experience for me," says Mrs. Herbert thoughtfully. "I enjoy everything about it. I didn't want any more clutter in my life, and it's really taught me how to breathe." □



French Empire sleigh bed next to rolling bedside table furnishes focal point for Master Bedroom. Throw falls comfortably to carpet from Italian upholstered chaise. Large windows, high ceilings and white walls open apartment to vibrant city outside

Scenario in Rome

Staccato-Bright Setting Designed for Film Actor

Interior Design by Stefano Mantovani



Photography by Robert Emmett Bright

FADE IN:

EXT-SPANISH STEPS-EARLY EVENING

Under SUPERED TITLE AND CREDITS the camera moves up the Spanish Steps toward the church of Santa Trinità dei Monti. ESTABLISH further atmosphere with panoramas of the Piazza Navona, the Roman Forum, etc.

DISSOLVE TO:

INT-ROMAN APARTMENT-LATER

The camera closes on STEFANO MANTOVANI, the interior designer. He stands casually in the large square living room of a bright and dazzlingly colorful apartment. He is waiting for his client, the Cuban screen actor TOMAS MILIAN.



Opposite and above: Lacquered wood screens pivot toward Living Room. Straw matting on walls provides tropical backdrop for contemporary wood sculptures by Rivadossi, antique Corinthian columns and ancient Roman marble torso.

MANTOVANI (enthusiastically)

Tomas is a man with the greatest feeling for the fantastic of anyone I have ever met. Of course at the beginning I didn't know him personally. He called and asked me to come to his apartment and talk about the possibility of decorating it for him. At the time the apartment was notable only for dark rooms which did not express his wishes.

At this particular moment Mantovani begins to walk slowly around the living room, smiling as he remembers the owner's precise instructions.

MILIAN (voice over)

I want a sunny house full of tropical colors. After all, I am from Cuba. I want a house which keeps me alert and makes me react. My last apartment in Rome made me sleepy.



MANTOVANI (laughing)

You see, Tomas is a man you must keep from thinking too much. His ideas are bright and definite, although perhaps he has *too* many of them. I wanted to create an apartment for an actor, of course, but I didn't want anything showy.

Mantovani nods in approval at the formal living room where the Cuban actor has script conferences and costume fittings and where he relaxes by listening to music.

MANTOVANI (con't)

Naturally I had to keep in mind the fact that he was an actor, and I also wanted to provide an atmosphere where his guests could sit and talk in a relaxed mood. In addition, there had to be room to show the small art collection he has put together on his travels through the Caribbean and Europe.



Opposite: Bamboo chairs and palm fronds bring lightness to small combination Dining Room and Entrance Hall. Above: Vivid pop art panels flank the lacquered wood bookcase and stereo installation in Library.

MILIAN (v.o.)

I prefer sculpture, particularly antique sculpture. I am fascinated by the past, and I really believe Cubans have a special feeling for sculpture.

Mantovani gestures around the living room to show the ways in which he has tried to suggest the mood of the tropics. Walls are covered with thin straw mats which hang down from a ceiling bordered in black-lacquered wood. There is a good deal of black lacquer in the room, and one screen in particular makes the perfect background for a Roman bust sculpted from white Carrara marble. Black is evident, too, in a pair of Chinese armchairs, a small horse and an ibis in dark bronze and the cube-shaped tables. The rust-colored carpet makes a warm contrast, as does the natural wood of a large sculpture by Rivadossi. Mantovani begins walking.



Above and opposite: Philippine straw mat and sinuous natural wood art deco table separate two double beds in Master Bedroom. A primitive Peruvian Madonna framed in carved wood and mirrors hangs over her bed, a Lichtenstein over his.

MANTOVANI

My idea was to keep the background as neutral as possible in order to provide a peaceful *ambiente* for the many colorful people Tomas entertains. He loves to break away from the fixed rules, and the bedroom is a good example of this. He wanted two double beds. He saw no reason, simply because you are married, to have only *one* bed.

By this time Mantovani has moved into the library of the apartment. All the windows are hidden behind lacquered screens, for the actor likes to feel completely isolated from the outside world while at home. Black and white constitute the library's color scheme, and the walls are covered in striped cotton canvas. The sofas are large and comfortable, and a black lacquer bookcase hides the elaborate stereo equipment. Mantovani moves through the bathroom where the décor is inspired by an Andy Warhol painting of Marilyn Monroe.



MANTOVANI

The bright colors were very necessary. Tomas is a man of the south, and he needs to be surrounded by an atmosphere of the tropics. I had to put him into the right context without making too strong a statement. It is a stimulating experience to have worked with a man so full of ideas. It is a great experience for a designer, and it happened to me with Tomas Milian. I tried to create something which would express him and complement his unique personality.

Mantovani has finished his tour of the apartment, and he is now back in the living room.

MANTOVANI (con't)

I think I have succeeded. An actor is a man like any other, but he has more need of a frame.

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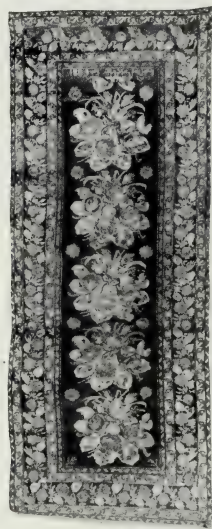
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ANTIQUE ORIENTAL RUGS continued from page 56

For the first time they created designs which reflected European life: scenes from history, for example, and natural landscapes. This trend can be seen in fabrics like *toile de Jouy*, and designers like Huet and Pillement adapted the realistic style of the Dutch botanical engravings for their work. In the end these designs were used by the Aubusson and Savonnerie rug weavers. And, through a curious paradox, pictorial realism passed from England, Holland and France to the looms of the Middle Eastern craftsmen.

Examples of the realistic Western rose design can be found everywhere in the Caucasus. They are particularly common in the rugs made in the Seishour, Karabagh, Kuba and Derbend areas. The rose is also to be seen in work coming from the looms of Bahktari, Bidjar and Kerman. In the nineteenth century a Turkish sultan, Abd-El-Medjeh, told the Ghiordes



Antique Karabagh.
Courtesy, Knightsbridge
Carpet Galleries, London.

weavers that they "should use the French Savonnerie designs against a background of bright red." Thus they would conform to the rococo decorative scheme of his own ornate palace.

Examples of rugs on the market today which represent Western-style roses are not uncommon. One type clearly derives from the Aubusson and Savonnerie tradition of presenting roses in oval frames and providing a controlled medallion pattern across the field of the rug. Bouquets of roses or single large roses appear within the frames, and the palette of colors is borrowed from France: mauve, beige, blue gray, pink, sky blue and gold. These colors are often set against a dark brown, black or deep-blue field.

Other rugs have freer designs, and roses seem to float on them without regard to structural balance. From his own imagination the weaver many times introduces silhouettes of

ANTIQUE ORIENTAL RUGS

buildings and ordinary objects from his environment. However, the rose remains the predominate form, growing larger in scale while other elements diminish in size. The Middle Eastern weavers were not able to leave clear fields alone and indulged in constant "over patterning." They tried to use European themes but failed to understand the Western aesthetic involved. Yet, in seeking out a compromise, the Eastern weavers have left us many interesting and amusing rugs. Each of them is a new experience and an important discovery in the realm of provocative folk art.

It is an extraordinary pleasure for the collector to find all three elements—the Western figure (animal or human), the urn and the rose—combined in a single rug. Examples are rare, but fascinating: a favorite racehorse within a wreath of roses, English hunting spaniels and tiny figures of children



Antique Bessarabian rug. Courtesy, Vojtech Blau, New York.

on a clear field scattered with roses. One Karabagh rug reveals a whole barnyard of animals in various sizes, all unrelated to actual scale. These are mixed with representations of beautifully plumed birds, dogs, goats and an easily identifiable Victorian needlework pattern for gentlemen's slippers—the whole potpourri held together by the ever-present rose in different forms and sizes. One Persian rug shows the profile of a Western woman, in her hand one perfect rose. And others combine the Western urn motif with large bunches of roses. It is a special sport for the trained collector to seek out such unusual and entertaining combinations.

The true collector is always looking for what is different and unrecognized. And the development of Western themes in Eastern rugs is one such curiosity—promising a happy hunting ground for those who venture into a neglected field. □

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of the outer case. In the eighteenth century the tendency was to use dull colors under a thick glaze.

After the Industrial Revolution the watch became a chronometer par excellence, and the enameled watch-jewel became merely decorative. *GUILLOCHÉ* with precious stones predominated under the late Empire, and bouquets on a black enamel base bloomed under the Restoration. The form watch was reincarnated in the shape of butterflies, melons, harps and mandolins. From that time fine enamel decoration gradually deserted the watchmaking art until the turn of the century when great jewelers like Lalique and Cartier brought back *champlevé* and *cloisonné* in the glorious designs of art nouveau.

Collectors of enameled pocket watches who like to specialize in categories or periods can find available and interesting specimens in the watches made for the Turkish and Chinese



Gold pendant watch by William Deards, with varicolored basse-taille enamel decoration. Circa 1748. Courtesy, Wartski, London.

export markets from the mid-eighteenth century to the latter part of the nineteenth. "Turkish" watches were first produced in London and then in Switzerland with a London mark. A typical example boasts triple cases of gold enamel. The pair case, outer and inner cases, had been de rigueur for enamel watches since the seventeenth century. The innermost case was decorated with flowers in a mixture of *champlevé* and *basse-taille*; pink *guilloché* represented the sunrise in a "Turkish" landscape on the middle case; and the outer case had two hinged, decorated rings with a glass to protect the enamel of the center case. Even gaudier were the Swiss-made "Chinese" watches produced in pairs, so that the owner would never be without one while the other was being repaired halfway around the world. Their entire design and movement differed from those made for the Turkish trade: the enamel was separate from

the case and confined to the back. Many stock items were never sold and can be collected in mint condition.

Even though the open market does not abound in master-signed pieces—extant specimens are rare before the seventeenth century, and many are already locked in museums and private collections—a collector can often authenticate maker and provenance through diligent research. Of course, genuine signatures of famous makers firmly establish period and value, and there are some general rules of thumb. Does the general appearance agree with the concept of the period? Most enamel fakes are copies of early *champlevé*, *basse-taille* and Limoges. Does the style fit the maker? Is any part anachronistic? Is the provenance credible? Often ownership can be traced through catalogs and books. Is the watch in reasonably good condition for its age? Soft enamel rubs or



Swiss gold cross watch with blue enamel work and pearl insets. Circa 1800. Courtesy, A La Vieille Russie, New York.

scratches off, and hard enamel chips and cracks. Is the watch functioning? If not, will the cost of restoration cancel out the chance for a reasonable profit?

Obviously, the unusual is always in demand—whether a rare variation in dial or repeater or automata, or any unique decoration or history. For example, watches with the graduated decimal dial of the French Revolution's twenty-four-hour day are becoming rarer and more desirable. In nineteenth-century pieces the collector should look for unique scenes, special events or contemporary engravings.

As the collector steps into this fascinating world, he should heed the experts: always buy with a plan, and buy the best you can afford. If you make a mistake, learn by it and drop it from your collection. Share information with your collecting friends. One day they may lead you to a prize. □

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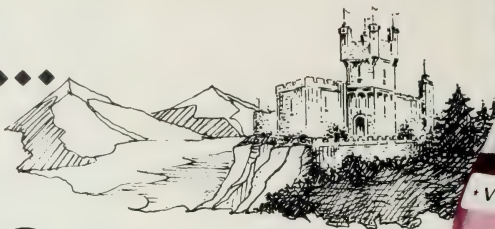
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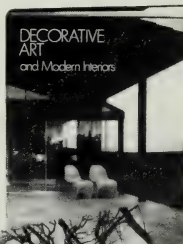
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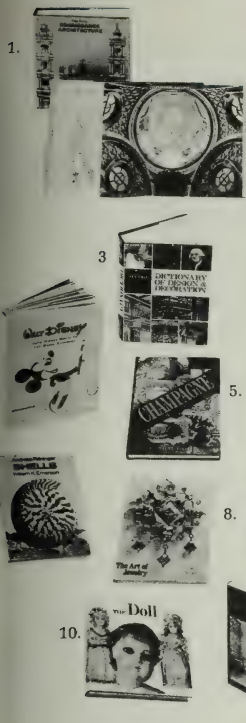
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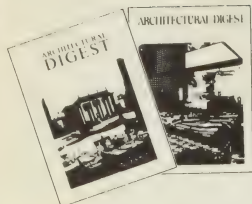
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ADDENDA

ARCHITECTURAL DIGEST ADDENDA
VOLUME TWO/NUMBER ONE/JANUARY-FEBRUARY 1975

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LETTERS

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I was delighted to see your article about condominiums in my new issue. There are so many being built now that one truly appreciates the advice of an intelligent, sophisticated magazine as an aid to selecting one of fine quality. Your article has helped my search immeasurably. Thank you.

Bryan F. King
Los Angeles, California

The September/October issue of Architectural Digest was sheer enjoyment from cover to closing with the amusing article by Jane Ballou. How perceptive and discerning she is, what fun she has with the foibles of people. Enclosed please find my check for a two-year subscription starting with the November/December issue.

Mrs. Bruce Bennett
Los Angeles, California

Your James Normile has done it again. His "Under the Best Trees—The Connoisseur Shares His Ultimate Gift List" was the timely answer to another of my gift dilemmas. And I'm still referring to his article on "Building Your Own Reference Library." Mr. Normile is surely a pundit worth heeding.

Wesley Thomas
San Francisco, California

I don't often write letters to magazines or newspapers. In fact, I *never* write them. But, quite frankly, your little magazine-within-a-magazine is beginning to drive me crazy. I'm not talking about the articles, largely because I haven't been able to *find* them for any intelligent examination. Addenda is way back there with the advertisements and the subscription forms, and maybe nobody knows about it. Isn't there some way to make things easier for me? I like the idea of two magazines for the price of one. Just want to see them.

Tony Dale
La Jolla, California

Joe Robert's piece on music is indeed delightful and an adventure in "finding the rare above the roar." Since I already had—and liked—several of his suggested recordings, I decided to sample a few of his other treasures. Each has been better than the last. Please continue music. Rare indeed—rare that I'll be disappointed.

Patricia Lawrenz
San Diego, California

My husband and I follow the articles in Addenda with great interest, and we have gotten many good tips about books and gardens and restaurants—to mention just a few things. But we do miss the wonderful illustrations which make the rest of the magazine so interesting. Would it be possible to have some in Addenda? Drawings, for instance? Just a suggestion.

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ANTIQUES

Simple Questions and Answers: For Your Amusement and—Who Knows?—Edification

By Russell Benjamin

Why buy antiques?

Does anybody know? Perhaps because everyone else is buying them. A few eccentrics claim to find it a fascinating adventure into the past, a source of great beauty and a marvelous way to dispose of a disreputable amount of time.

Why use antiques?

This is a common query from nearsighted people; they notice every scratch, every gouge, the slightest parting of upholstery from frame, which they call "defects." Sensibly, they ignore the fact that the antique in question is highly decorative, that it gives a patina of tender loving care to a dwelling and conjugates a past tense into our present-tense way of life.

Who buys antiques?

A) the dealer, b) the decorator, c) the decorator's client, d) the collector looking for an antique pocket watch, e) the connoisseur looking for an exquisite, enameled antique pocket watch, f) the person who is furnishing a home, g) all of the above. Plus your doctor.

How do you resell antiques?

You prepare yourself to take more or less than you think they're worth. Less: The buyer knows something you don't know. Find out. More: The market value may have increased beyond your most avaricious fantasies.

As a rule, private individuals can pay more than dealers because they won't be marking the piece up for resale, whereas dealers are limited to paying less than the retail value.

Where do you go to buy antiques?

Antiques stores, auctions, estate sales, flea markets, great-aunt Lydia's attic. Watch the classified ads, where valuables are disposed of by people moving, redecorating, divorcing. You can bargain at the little out-of-the-way rural shop or wave a numbered paddle at a Sotheby Parke Bernet auction and fan away your family's fortune.

Where do you get bargains?

Wherever your eye and knowledge are sharper than someone else's. This can happen at any of the places noted above. Bargains are things that need little or no work, since labor and materials cost money. Every hand that touches your bargain nudges it further out of the bargain class. Since a bargain implies comparison it is impossible to get one when a piece is unique. The real bargain is whatever you enjoy.

Where do you start?

With your eyes. Antiques require seeing, either by you or a decorator with *carte blanche* or a dealer or agent who will

build a suitable collection at his discretion and percentage. To sum up, start by pleasing the eye, then satisfy the intellect, then empty the purse. Don't worry. It's called investing.

What do you look for?

Something pretty, something different. The latter is more difficult because we tend to prefer the familiar; having seen it before we are more comfortable with it, we understand it. But when you espy the unexpected piece for which, perhaps, you have no earthly use but which suits your fancy, your taste and your friends, if not your pocketbook, buy it. In other words, don't look for anything; open up your mind and let your treasure pick you out of the crowd.

How can you tell if it's antique?

Again, use your eyes. Look at the patina of the wood, the carving of an apron, the curve of the *pied-de-biche* foot, the intricacy of a piece of inlay, construction, detailing, signs of wear. Now touch. Do your fingers detect edges softened by use? Are the sides of a drawer liner rounded? Is the carving lovingly handled or just machine-carved and touched up by hand? Is that glossy brown tone the result of centuries of rubbing or weeks of refinishing? The idea is to pay for the antique, not the seller's time in creating one.

How much should you pay?

Whatever it costs, if it's what you want. Pleasure has no list price. If you need certificates of provenance or guarantees of authenticity don't buy antiques; you'll never be sure and you'll never be happy. Doubt will forever cloud your enjoyment. Buy what you understand, not what is supposedly "in." Buy what you like now with the idea that it isn't necessarily a permanent attachment. After all, it's only fair to let others experience the thrill of falling in love with your acquisition and the satisfaction of possessing it.

You will pay for style. You will pay for restoration—regluing, refinishing, stripping and re-layering of veneer. You will pay for the eyes of the dealer who discerned the value of one genuine antique among many indifferent articles.

Who sets the price?

Demand—what object or style the public happens to be raging for. Dealers—who have certain objects to sell at a profit. Rarity, but more often, "Oh! I want one too!" Price, in other words, is set by what the market will bear, a cryptic maxim that makes everyone happy—the seller who got more than he paid, the buyer who paid less than he expected.

What is the dealer's responsibility?

To make a living. To provide honest answers and information and prices. Sometimes to educate you, for which you pay in the long run and usually get your money's worth and more. To help you fall in love with something antique—to give you a measure of romance. □

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RESTAURANTS

The Best Lift—Skiing In for Dinner

by Camilla Snyder

Mention ski restaurants, or food or gourmet dining to real devotees of the downhill or cross-country sport, and you may be confronted with either a blank look or an expression of rather vocal impatience.

"For heaven's sake, I go to ski—not eat," is the usual retort. "I just want nourishment after I've been on the slopes all day."

Pay no attention to the brusque rejoinder. It's just part of a charade, a ploy for time during which the skier mentally goes over his memories and sorts out those of the best après-ski meals he's enjoyed. He may even decide to describe a superlative breakfast—that being the most important meal of the day to skiers. There's all of Europe—even Scotland!—to ski in these days, as well as the United States, Canada, South America, Japan, even Kuwait. And adjacent to almost every ski slope there's generally some superior dining going on.

Alec Blasco-Ibáñez, grandson of the famous Spanish novelist-journalist, and a journalist himself, has skied the globe from Bear Valley in Northern California to Austria, becoming a veritable schussing Baedeker of slopes and ski cuisine.

"Food is immensely important," Ibáñez says. "After a day of skiing I have a great appetite—I'm hungry for great cuisine. A hamburger or a plate of spaghetti won't do."

"Since my favorite all-round ski area is Austria, it follows that my favorite ski restaurant is in Austria, too. Remember, the Austrians have been in the ski business for many years, the tourist business for generations. They have catered to kings, heads of state, and continental nobility—not to mention the jet set—since the Habsburgs came to the Austrian-Hungarian throne. The greatest ski resort, in my opinion, is Lech in the Austrian Arlberg. And the *Post Hotel* in Lech contains the greatest ski restaurant in the world. Lech is where the Dutch royal family ski season after season, and they dine at the *Post Hotel* which is run like a large, family country house. The cuisine is the best this side of Paris; it's under the direction of the owner-manager, the Moosbrugger family. The menu is vast and the tradition of haute cuisine observed."

Also in Austria, Ibáñez loves to dine, après-ski, at the *Zürserhof Hotel* in Zürs near Lech. The *Zürserhof* is run by the father of all hoteliers, Ernest Skardarasy. According to Ibáñez, the hotel setting resembles a scene from an old MGM production (picture postcard pretty is another way of saying it). The cuisine at the *Zürserhof*, Ibáñez says, is like the heavy fare which delighted the Tudor monarchs: roast beef, chicken, fish—all at one meal if you desire. Austrian sweets being internationally famous, no special mention need be made of them, except to say they're available and irresistible at both the *Post* and *Zürserhof* hotels, along with hot chocolate, another great Austrian national product. The usual galaxy of fine wines, champagnes and perhaps the best coffee in the world are served at both the above mentioned places.

On the North American continent, in the unique Taos Ski Valley, just outside of Taos, New Mexico, a Swiss skier turned

restaurateur, one Godie Scheutz, has opened a restaurant called *Casa Cordova*, where the fare is in the fine Swiss tradition. It's washed down with great wines from three areas: France, Austria and California. It goes without saying that fondue stars, but not alone.

The *Hotel Chalet of St. Bernard* at Taos, owned and run by Jean Mayer of Nice, France, causes those who have vacationed there to swoon in memory of the soufflés and the slopes. Food service is family French style: guests eat together at long tables as they do in French country inns and in the Basque country. There is room at table for a few outsiders except during the Christmas holidays when the hotel is full to capacity. Breakfast is the traditional ski country fare—heavy, hearty—but Chef Claude Gohard of Paris laces the American-style breakfast with French breads and café au lait.

Luncheon is more likely to be soufflés and omelettes than hamburgers and steaks. Great dinner favorites are rack of lamb, *coq au vin*, trout, as well as roast beef and *entrecôte*. All guests—even the great ballerina Maria Tallchief and actress Sandy Duncan, who normally avoid dessert—indulge in Chef Gohard's pastries. The wine list is French, *naturellement*; but two California vintages (*Weibel* and *Paul Masson*) are included.

At the *St. Bernard* the prix fixe of \$249 per week includes: three meals for seven days; the lodge for seven nights; skiing instruction for six days; lift tickets for seven days.

Skiers who aspire to the gourmand classification are inclined to point their skis toward British Columbia and get off at *Bugaboos* (that's the name, we kid you not), Hans Gmoser's secluded resort just west of the British Columbian Rockies, near Golden. Herr Gmoser, an Austrian-turned-Canadian who has been voted one of the world's top eight adventurer-skiers of all time, is not only the father of the new helicopter skiing, but of dining on what one of his guests refers to as "the Henry VIII level."

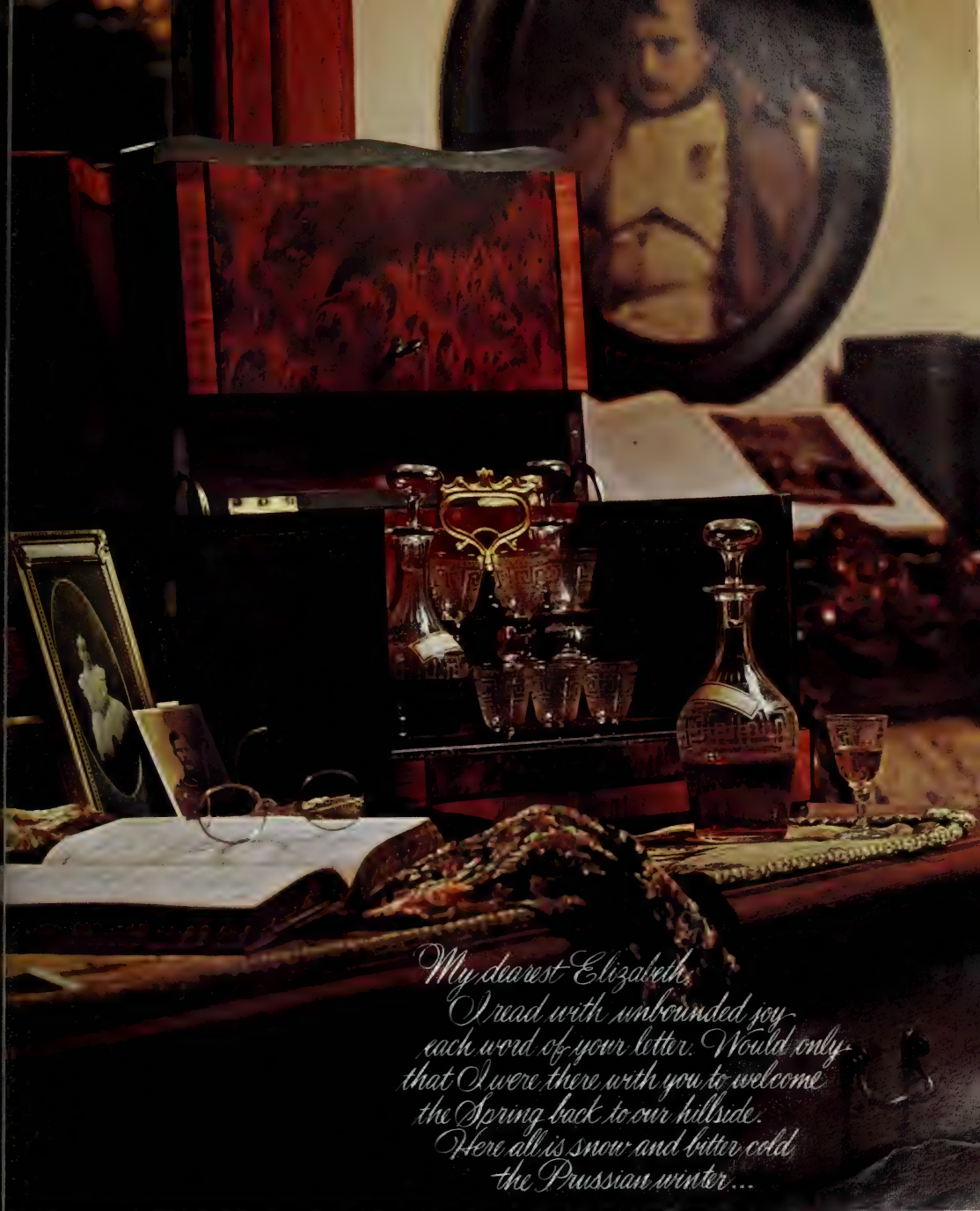
"The festive board really groans," our informant tells us, "and there is a variety of entrées designed to appeal to the palates of guests from around the world—Japan, India, South America, Morocco—who chalk up records according to the number of vertical feet they ski per week. Skiers need protein and calories to burn for helicopter skiing and the feasting goes on from dawn till midnight."

Even if you succeed in reaching 250,000 vertical feet—the record for helicopter skiing—it's still possible to put on ten pounds, so watch it if you decide to visit Bugaboos.

We haven't said a word yet about Sun Valley, Idaho; Aspen and Vail, Colorado; or Bear Valley, California, so here goes; then we'll go into décor a bit.

The well-known charmer in Aspen, *The Copper Kettle*, garnered many votes in an informal poll we took; it even won points from a woman who confessed she hits the ski resorts about once every three or four years, and does most of her skiing on the bunny slopes and in her imagination.

"I really go for the après-ski life," she said with candor. "I like the kind of people who ski even though I seem to have two left legs and no grace. I ski the barest minimum, then get into my handsomest after-ski outfit and hop a sleigh to the Kettle, which is out of the village just a bit. I like



*My dearest Elizabeth,
I read with unbounded joy
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RESTAURANTS

Continued from page 8

its contemporary décor and the food. I'm very careful to eat lightly though—generally a steak and salad and coffee. I don't want to get too heavy for my after-ski pretties."

There are those who ski at Vail who say they try to be invited to private homes and condominiums for as many meals as possible. "The best eating and the best parties are very private affairs," a Vail regular points out. Another fairly regular Vail visitor feels the restaurants there serve something "like the fare at Disneyland." Still, there are several to try that come well-recommended: Manor Vail's *Lord Gore* for continental cuisine; *Pistachio's* which serves up hearty Italian fare; *Alfie Packer's Wild Mountain Inn*—old West style where steak, lamb and seafood are featured; the *Red Lion*, all-round great dining in a pleasant atmosphere; and the *St. Moritz*, for fine French food and ambiance.

A Pasadena matron, who long ago turned her tennis shoes in for snow shoes and skis, generally goes to Sun Valley, where she and her friends dine either at the ritual *Ore House*, or *Duchin Room* at the Sun Valley Lodge.

"If we go to the Ore House we can remain in our ski clothes," she explains. "We like the Ore because, though they never take reservations, we can wait and relax by the fire. Sometimes there is guitar music and we dance." The Ore has a salad bar where guests help themselves; and then there are generally three entrées served—steak, chicken and lobster.

The Duchin Room, is named after the late Eddy Duchin; the ambiance is elegant, the cuisine superior, much like the hotel dining rooms in the Swiss Alps. But there are those who avoid the room because of the "necktie required" rule.

"When I'm on a ski holiday I resent that tie bit," a Sun Valley regular admits. "So I go to the dining room only for breakfast—then it's just heaven. You can sit at the window, look out at that spectacular view and be waited on like a sultan. A corps of young men—working ski bums—waits on you so they can ski the rest of the day gratis. I never had such breakfasts in my life. The menu includes pancakes, eggs a million ways, or French toast; then sausage, steaks, bacon, ham, croissants, brioche, Danish pastry, coffee and a garden variety of fruits. The wonder is that we are able to waddle out of the dining room, put on our skis, and get up the hills!"

Fans of the Mexican cuisine who ski at Sun Valley always head for the charming cafe *El Torito*, reputed to serve the best margaritas north of Guadalajara and consistently superior Mexican entrées including chicken mole.

Bear Valley Lodge, Bear Valley, California, boasts a handsome dining room with good standard fare, and a restaurant nearby called *The Altitude* is also popular for steaks and lobster.

"Few people who ski veer much from the steak and lobster pattern," a Bear Valley habitué explains. "Skiers need protein, and steaks and lobsters have more than almost any other food. But because both beef and lobster are so terribly expensive, there is a trend toward chicken teriyaki because chicken costs less." Many restaurants in ski areas are faced with staggering food costs. And, when it comes to a choice between a tow ticket or a costly dinner, the tow ticket wins.

Eat, drink and be merry off the slopes; ski your hearts out once you've clamped your Heads on. □

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She has 18 breasts and a drawer in her forehead.

There has never been before and there will never be again another Salvador Dali. When Edward Cory met this extraordinary man in Paris in 1967, he could not have presumed that today he and his San Francisco Cory Galleries would be the exclusive world representative for one of Dali's most adventuresome sculptures.

Titled "Earth Mother," the bronze *tour de force* stands 15 inches tall on a marble base. The bizarre and beautiful lady is imbued with all the traditional Dali mysticism. She does indeed have 18 breasts and a drawer in her forehead. And melting on her right shoulder is the famed Dali clock. Signed in bronze, the limited edition of 100 is offered to serious collectors now at a pre-publication price of \$7,500.

If you are among the privileged few to soon own this master-work, you will be interested to know that there are plans to create a 20-foot-tall Dali "Earth Mother." She will revolve in perpetuity on a vaulting pedestal; and yes, her melting clock will actually give the time of day. Edward Cory has been asked by Dali to find the monumental "Earth Mother" a suitable location in the United States.

You are invited to write for the beautiful brochure. Or should you be in San Francisco you may view the limited editions of this important new Dali achievement at the Cory Galleries, 377 Geary Street, San Francisco. Edward Cory will be delighted to personally introduce you to "Earth Mother" and tell you more about his treasured friend—the incomparable surrealist of all time, Salvador Dali.

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PROPERTIES

For Sale—Would You Like to Buy Frank Sinatra's Compound for \$1,700,000?

By Gayle Rosenberg

Funny thing about the luxury real estate market—the credit crunch is not much of a crisis. As one broker puts it: “You have more flexibility because the seller has money, and at the same time the buyer has money.”

Scarcity of financing is not so great a problem among the affluent, who usually have their own sources and resources, and maintain comfortable relationships with their banks; often, too, the seller will take back the mortgage himself. High interest rates are not prohibitive because the tax write-off is attractive and the percentage increase is still less than the current high rate of inflation.

“People have been pulling cash out of mothballs,” says Hollywood Hills realtor *Larry O'Rourke*. Another estimates that his luxury-class deals average one-third of the price in cold cash. Of course, money has been siphoned off the stock market and other shaky financial situations. “People are investing in material things these days,” explains a Beverly Hills broker, “like antiques and jewels and real estate.”

Who has the advantage in this market, the affluent buyer or seller? Consensus has the seller in post position because record prices are being paid by buyers eager to use real estate as an inflationary hedge and seemingly safe repository for their inordinate cash positions.

Nobody hazards predictions in these unusual economic times. A flow of money back into the stock market could bring a downturn in his business, projects Hollywood Hills realtor *Bob Crane*. But for now, according to John Clerc-Scott of *Previews, Inc.* in Los Angeles, “our market is extremely hot.”

So if you want to stash your cash in the soil, or you've just got a yen for a new—or another—location, consider the following extraordinary collectables:

The magnificent 142-acre Ferndale Ranch at Santa Paula, with a fourteen-room Spanish Colonial brick residence designed in 1929 by Wallace Neff, is now available through *Previews* for \$1,250,000. Main rooms open to a 12' by 33' sunlit galeria, with a 78-foot bedroom and service wings enclosing an inner garden. There's a stone gatehouse, guest house, manager's house and a 32-seat chapel. Best of all are the 36 acres of private parkland, with spring-fed streams flowing over rocky waterfalls into three tranquil lakes.

Another sumptuous Wallace Neff hacienda, built in the 1930s on its own 2½-acre knoll behind the Beverly Hills Hotel, recently has been taken back to its authentic architecture, thank you. It suffered “modernization” (i.e. lowered ceilings and covered-up tiles) in the 1940s. There is a his-and-hers two-story master suite, two other bedrooms, a guest house, three servants' rooms and a projection room (35mm. projectors and Cinemascope lens included), natural requisite for former owners Charles Boyer and Howard Hughes. Outdoor accoutrements include a city-to-ocean view, 60-foot swimming pool, and cabañas, north-south tennis court and parking for 40 cars. All yours for \$750,000 from *Stan Herman*, Beverly Hills.

Also newly restored, by Norwegian master craftsman Paul Stensland, is an historic and splendid Victorian residence at 1818 California Street in San Francisco. It was built in 1876 by Louis Sloss Sr. as a wedding gift for his daughter Estelle and Ernest L. Lilienthal. Young Malcolm S. M. Watts III has stepped in to save it from the wrecker's ball and developers high-rise schemes and return it to its former grace. It stands between two other imposing Victorian houses, historical landmarks all, each surrounded by a full garden, and it's available through *Eladia Ganulin* at *Unique Homes* for \$350,000.

Want something much smaller, but uniquely prestigious? *Fred Braun* has a hard-to-come-by condominium on the fifteenth floor of The Nob Hill, a stylish security building designed by Jack Warnecke, overlooking San Francisco's elegant Huntington Square—one of the world's most glamorous and exciting locations. You can own it for \$195,000.

For the fireplace-happy, there's a charming three-story-plus-full-attic English Tudor home high on Windsor Hills near San Diego, that has six of them. The owner spent a year in England researching the building of a traditional English house, then returned to do it himself, complete with two bedrooms, sewing room, game room, pub, and two-bedroom guest cottage. The glorious view from every room can be yours for \$119,000 from *Priscilla Tomaski*, La Mesa, because the owner now wants to live in England!

And who could blame his investment-interest in that country? The real estate scene in England is rumored to be in a state just short of collapse—surely a buyer's market. Who could resist making an offer?

In Britain there's a peaceful two-acre property called Green Hollow located about 70 miles north of London (between Lancaster and Manchester) in the Bowland Forest village of Oakenclough. You approach a recently updated five-bedroom, two-story brick residence along a 220-foot drive lined with mature cypresses. The grounds include fruit trees, natural and formal garden areas, and a bank of the River Calder, with its excellent trout pools, along the beautifully wooded western boundary. Sample the serenity of the English countryside for just \$97,000 through *Prestige Properties*, La Habra.

Or consider the Italian economy, and then this intriguing offer from *Prestige*: a remarkably restored Etruscan stone farmhouse in a frame of olive and pine groves, on the slope of a hill overlooking the medieval market town of Cetona (Siena), about 30 miles south of Florence, Italy. Now it's a most comfortable four-bedroom villa with modern kitchen and bathrooms and central heating, on about 45 acres of meadow and woodland that even produces some olives and its own wine. Priced at \$260,000.

If what you really want is a spacious house where you can entertain grandly either inside or on your private beach, there's an elegant and substantial contemporary house on exclusive Bay Island in Newport Harbor, where the affluent went duckhunting early in the century and now live in casual luxury at the hub of harbor life. Just 24 fine homes share this private island, as a corporation, and residents usually travel to it by golf cart across a bridge from the mainland (cars are prohibited). Architect Harold Zook designed this

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PROPERTIES

Continued from page 14

three-level, six-bedroom waterfront residence to include a lavish master suite, children's quarters that sleep six, and several servants' rooms. There are wet bars, a wine cellar, a family room easily accommodating a party of 100, and a living room with $\frac{3}{4}$ -inch teak flooring and carved teak wall panels executed by Laguna artist Moghen Abel. The residents' tennis court is at the back of this house, beach rings the island and, in case you have one or want one, there's a pier and slip for a fairly large yacht. All that aquatic pleasure for \$470,000 from Bob Yorke at *Coldwell Banker*, Newport Beach.

Fun for you is in contemplating your art collection, you say? Then Robert H. and Dolly Bright Carter's one-story modern white "Taj Mahal" in Beverly Hills is for you. Mrs. Carter, widow of the late Los Angeles County Museum of Art treasurer and benefactor, David Bright, chooses sumptuous homes to contain and complement her superb collection of modern art and antiques. This showplace, designed by Hal Levitt on an acre of luxurious landscaping by Mr. Carter, a noted landscape architect, has a spectacular view, spacious master suite, two other bedrooms and servants' suite, exercise and steam room, and swimming pool with waterfall and rock garden. Its high ceilings and large stucco walls set off her collection quite nicely, but Mrs. Carter still felt obliged to extend the entrance hall so that three huge paintings, by Newman, Stella and Warhol, could be glimpsed by arriving guests through two great Viennese beveled-glass and wrought-iron doors. All that for \$975,000 through Thelma Orloff at *Stan Herman's*.

Now to Fantasyland. That oasis for the celebrated, Frank Sinatra's compound on the approach to Tamarisk Country Club at Rancho Mirage on the outskirts of Palm Springs, is, at present, on the market for \$1,700,000. Hedges conceal heretofore essential security fencing surrounding 2 $\frac{1}{4}$ acres of integrated desert landscaping encompassing a main house and five others named for frequent guests, such as the Cerf (Bennett) House and the Brynner (Yul) House and the Agnew House (oops). There's also a theater built for an audience of 50 to 100, two swimming pools, tennis court, helicopter landing pad, putting green and railroad caboose converted into sauna, exercise room and barroom-den. What you'd have is incredible resort privacy for you and your corporate or extended family—or your pals. Simply contact Ed Kelly at *Mike Silverman's*, Beverly Hills.

One last bit of news, this for collectors of great white elephants: you can take title through *Previews* in Los Angeles or Scottsdale to the fantastic 36-acre McCune estate adjacent to Sen. Barry Goldwater's Paradise Valley property near Phoenix. The mind boggles at the dimensions of this three-level contemporary desert mansion. Within 23,000 square feet of air-conditioned space, there are over 100 rooms, including 13 bedroom suites, 26 bathrooms, six kitchens, Grand Hall and an indoor ice skating rink.

The Oklahoma-oil-wealthy Walker McCunes, husband and wife only, spent over six million dollars on the residence since breaking ground in the early 1960s. Today's price: \$3,750,000, still unfinished and totally unfurnished. □

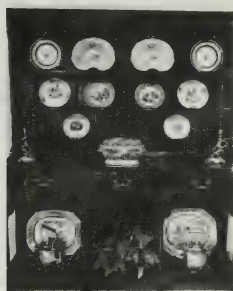
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WINE

California Champagnes—Domestic Chic

by Roy Brady

Californians have been partial to champagne ever since they used it to celebrate gold strikes, and they promptly set about making their own. In March, 1854, only five years after the Gold Rush began, the *Alta California* reported that Benjamin D. Wilson of San Gabriel had made champagne of "first quality." In the absence of any earlier claimant, Wilson can be given priority, but there must be doubt about the quality of what he could have made. The exuberant journalistic style of the time tended to start with "superb" for California wines and go on up from there.

California champagne had tough going for some years because its would-be producers lacked experience, equipment and the right kinds of grapes. It was inevitable that the expansive, disaster-prone "Father of California Viticulture," Agoston Haraszthy, would have a go at it, and that it would be a glorious bust. The Buena Vista Viticultural Society, which he had founded, then hired P. Debanne, a champagne maker from France, and in 1867 had the satisfaction of receiving the first international recognition for California champagne. Entered as Sparkling Sonoma, its wine received an honorable mention at the Paris Universal Exposition.

The demand for California champagne soared in the late 1960s and continues high for the premium brands, but sales have plunged on Cold Duck and all of its dreadful avian ilk, from Frozen Turkey to Chilly Chicken.

The demand is met by a surprisingly small number of producers in California—about two dozen. Other wineries, wishing to offer champagne without getting into the complexities of making it, resort to private labels. I am inclined to shy away from private labels. Why should a wine-maker sell his best wine under somebody else's name?

Who are some of the leading producers? I clearly remember my first encounter with *Almadén Brut Champagne*; though it was long ago, so long that I had not yet started making notes on wines. It was before dinner on a frigid Christmas day in the country 40 miles north of Chicago. As it was poured, the foaming golden wine caught the last pale rays of a wintry sun setting in the trees beyond a snowy meadow. As darkness quickly closed in, the flames of a crackling fire leaped in miniature in the glasses. It was my first Christmas at the home of my wife to be. We were married in the same room.

I know I had tasted California champagnes before that, but Almadén was the first to leave an impression. It is curious how wine memories are so often intertwined with memories of people and places and events. The California State Fair used to have a tasting of award-winning wines every September. In the mid-1950s I was there, and Irv Marcus, then editor of the trade journal *Wines & Vines*, handed me a glass of champagne with an inquiring look. I replied that it was extraordinarily good, but what was it? *Paul Masson* was the answer. A cynic promptly gave the opinion that it was a special batch made only for the judging and not available to the

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WINE

Continued from page 18

public. We checked the figures and found that they had something like 80,000 gallons!

Christian Brothers Champagne, in particular, recalls two occasions. The first was clinking glasses with Brother Timothy on a lovely summer day at a picnic under the redwoods near their impressive monastery in the Napa hills. The second was in the quiet elegance of *Ernie's* in San Francisco at one of those sumptuous wine harvest luncheons the Brothers hold every autumn. If good things really come in threes, as the ancient Welsh believed, then the third time will be at the stunning new *Wine Museum of San Francisco* where the Christian Brothers collection of art works relating to wine are exhibited.

A visit to *Weibel* on a Wine and Food Society vintage tour some years ago was memorable. It was billed as a tasting, but the party had lunched well and was more inclined toward frolicsome drinking than serious tasting, but that's what champagne is for. There is too much grim ceremonial tasting around as it is. Fred Weibel entered into the spirit of the occasion and began firing the corks through an open window as he opened bottles.

Many people who know the name of *Schramsberg* will associate it with a certain presidential visit to China, but to me it recalls a far more intimate affair, a tasting in the cellar of the *Cave des Roys* in Los Angeles with Jack Davies, the winemaker, and a few others. Drinking that lovely orange-pink *Schramsberg Cuvée de Gamay* with *pâté de foie gras* and a few congenial people is an activity to be highly recommended, if not easily imitated.

Llards & Elwood Champagne does not so much recall a single incident as it does a kind of incident—a picnic. A picnic under an oak on a hill high above the Pacific at Malibu, a picnic beside a cold mountain stream in the Sierras with the bottles in the swift water, and, most especially, a picnic in the Hollywood Bowl before a concert.

A few months before our son was born, we moved into a new apartment in the steaming heat of a Chicago summer without, of course, air conditioning. As noon approached my wife was wilting, and I judged it time to bring out the restorative, a bottle of *Korbel* Brut secretly nestled in much ice with two chilled glasses. Since then I have enjoyed many bottles of *Korbel*, some of them in stately halls and others under leafy bowers, but none tasted so good as the one drunk in the dusty disarray of unpacking.

Martin Ray Champagne is no more. There never was much of it, but it set a standard when California champagnes were unremarkable. Martin was, when I knew him, every inch the showman and individualist. Instead of getting rid of the sediment by freezing it in the neck of the bottle like everybody else, he revived an older and more flamboyant technique. He would suddenly upend a bottle. Just before the bubble reached the sediment he popped the cork, blowing out the sediment with a little wine—a method requiring very nice timing. He liked to perform on the veranda of his mountaintop home with the whole Santa Clara Valley spread out below. The corks flew over the vineyard in a spray of wine. It's as good a way as any to drink champagne, if you can pull off the trick successfully. □

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TRAVELING

Luxury Cruises—There's Still Opulence Afloat

By Pat Nation

There are those doomsayers who cry that the era of grand luxe cruising is dead, buried at sea, resting in watery peace. They mistily recall those palmy days when chandeliers glittered like Van Cleef & Arpels diamonds in paneled salons, where voyagers wouldn't have been caught dead in anything but formal attire other than the first and last nights out.

In that halcyon time full staffs sailed in advance, carting along such prized possessions as Fabergé eggs and the family Rolls-Royce, in order to open up "the cottage" in France. The family then followed. On board the exercise-minded swam in pools of glistening marble, while the gastronomy-minded satiated themselves with gigantic pearls of Russian caviar or elaborate dishes generously garnished with white Piedmont truffles and washed down with extraordinary vintage wines and champagnes.

"It was the last word in Byzantine luxury," says world traveler and cosmopolite Mrs. Ralph Waldo Hees, of Los Angeles, who sailed aboard such regal liners as the *Franconia*, the *Olympic*, the *Aquitania* and the *Homeric*. Service was nonpareil. There were maids to run your bath, lay out your clothes; waiters hovered over like protective parents at your table, dispensing exquisite cuisine. "That all ended with the war," says another world traveler, ruefully recalling a post-war cruise aboard the *Queen Mary*.

Certainly financial exigencies have sunk the floating palaces as they existed in the past. The final, aborted around-the-world cruise of the *France*, until recently the largest ship in service, would verify that. Supremely sumptuous, it was anything but egalitarian. First-class space was very limited and gave the feeling of membership in an exclusive club, while the remainder of the leviathan was devoted to tourist class, euphemistically called the Left Bank. It simply didn't work, as the French government was forced to admit.

Sybarites, take heart! Luxury at sea has surfaced again in the form of similar, all-first-class liners, weighing less than the *France* but offering all the amenities, from breakfast in bed with fresh flowers adorning your tray to Lucullan feasts of which the great Brillat-Savarin would no doubt approve.

Many smaller ships today offer that same gracious service of so long ago, where passengers are pampered like royalty. "Service and leisure are the main appeals of cruising," says Mrs. Virginia Hull, president of *Bel-Air Travel* and a certified travel counselor. "It's an opportunity to experience a way of life that's dying out at home. For about \$150 a day you can live in the grand manner with your every wish fulfilled."

The most expensive suites are the first to go, explains Mrs. Hull, whose clientele is the social register of West Coast travel. She recently had to beat out some stiff competition to book an \$85,000, two-story suite (New York to Los Angeles) on the premiere world cruise of the 65,863-ton *Queen Elizabeth 2*. "These people are the crème de la crème," she adds.

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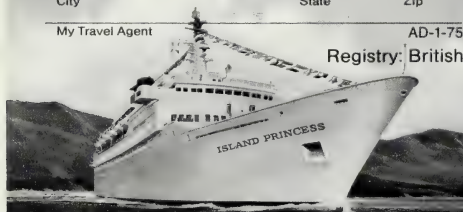
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TRAVELING

Continued from page 23

Cunard's royal liner, the reigning monarch of the sea, as she slips out of port January 10 on her gilded, 80-day odyssey to such exotic spots as Curaçao, Durban and Bali.

While the cruise is all first class, there are significant and subtle distinctions. Only passengers occupying outside double staterooms are permitted to dine in the Columbia Restaurant (the rest are relegated to the social Siberia of the Britannia Restaurant); extra guineas will ensure dining with the elite in the exclusive Queens Grill, and life at the top is a rarefied pleasure in the super-deluxe two-tiered Queen Anne and Trafalgar suites. It seems there will always be an England, at least at sea. See November-December 1971 Architectural Digest for pictorial coverage of the QE2 interiors.

This Niagara of comfort is available to the Western traveler, albeit on a smaller scale, since a number of the most prestigious lines call at Los Angeles and/or San Francisco.

The *Swedish American Line*, the exclusive choice of the late redoubtable doyenne, Mrs. Marjorie Merriweather Post, has scheduled a spring fling to Europe with Los Angeles its first port of call. When Mrs. Post traveled aboard the *Gripsholm* or *Kungsholm*, however, she would link together seven or eight staterooms and fill them with her own period furniture. While this may be going a bit too far in today's parlous economy, the line still offers the luxury Mrs. Post demanded.

Although usually sailing from the East for all parts of the world, the *Kungsholm* will pick up passengers in Los Angeles on April 8. By boarding in the West passengers will have the advantage of stops in Acapulco; Cristobal, Canal Zone; and Port Everglades, Fla., before the rest embark in New York. Then they are off for 35 glorious days around Europe (the trip is 49 days, if you board in Los Angeles), not to those drearily predictable spots but to such out-of-the-way places as Ponta Delgada in the Portuguese Azores; Vigo, Spain, a place of pilgrimage just a short distance from the shrine of Santiago de Compostela that rivaled Rome in the Middle Ages; the picturesque port of La Coruña from which the ill-fated Spanish Armada sailed; the quaint Channel Island of Jersey, more British than French in character; Amsterdam in time to see the tulips in bloom; South Queensferry, gateway to Scotland's capital of Edinburgh, situated on a high crag overlooking the Firth of Forth; and South Shields, England.

So complete is the service that with one waiter for every seven people, one room steward for every fourteen, and a crew of 350 to take care of the low-density maximum of 450 passengers, you don't have to lift a finger except to eat. And eat one must. Ships are not for the diet-conscious. Chef Anders Strömbad, a veritable genius of haute cuisine, presides over an army of second chefs and pastry chefs, assistants and cooks. Aside from the exquisite daily fare there is, during every cruise, a smorgasbord of heroic dimensions featuring a six-tiered lobster pyramid and monumental ice sculptures.

One sated travel writer, having stuffed on game and salmon and lobster and boiled lamb with dill sauce, still had the presence to interview the chef and learned that together the two liners use about 540,000 pounds of meat, 60,000 birds and 900 tins of caviar a year, not to mention 450,000 eggs and over 550,000 bottles of whiskey, wine, liqueur and beer.

TRAVELING

To work it off passengers can avail themselves of two swimming pools, a gymnasium and a Swedish massage.

For the traveler who likes a sense of tradition in a modern setting, a *Royal Viking Line* cruise is the answer. The *Royal Viking Star*, first of three pristine-white and sparkling sister ships, only debuted in Copenhagen in July 1972. Since then she has been joined by the *Royal Viking Sky* and *Royal Viking Sea*. Manifesting true Norse spirit, they cruise the world—the North Cape, Russia, Europe, the Mediterranean, the Greek Isles and Black Sea, trans-Atlantic, Mexico, trans-canal, Caribbean and the Pacific.

Everything about these three sister ships is fresh, bright and clean. Modern furniture—the best Scandinavian designs—fills the capacious public rooms and staterooms; modern art—over 1,500 etchings, paintings, woodcuts, sculpture and lithographs—is hung everywhere, turning the ships into floating galleries. But while the look is new, the concept of service by the courtly European staff is decidedly old world.

The pièce de résistance is the maiden world cruise of the *Royal Viking Sea*, sailing January 6 from New Orleans and January 9 from Ft. Lauderdale and headed for five continents, two sub-continents and ten islands. Ever courteous and considerate, RVL gives free first-class round-trip (from your home city) airline tickets to those who book full passage.

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The longer South Seas cruise, lasting 43 days, is a veritable Michener fantasy come true. Moorea, Papeete, Auckland, Sydney, Suva and Pago Pago are some of the ports. Departures are scheduled for January 2/3; February 4/5; March 14/15; and a special 49-day extended cruise, which initiates the fall schedule on October 1/2. Tasmania, New Caledonia and Western Samoa are added to the schedule.

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For others that is still not privacy enough. They dream of the life of golden Greeks—and find it aboard even smaller ships, like the *Stella Oceanis* or the *Apollo*, which are chartered by firms such as *Raymond and Whitcomb*, carry a limited number of passengers, cruise primarily in quiet waters and are the quintessence of luxe. An Onassis couldn't ask for more. □

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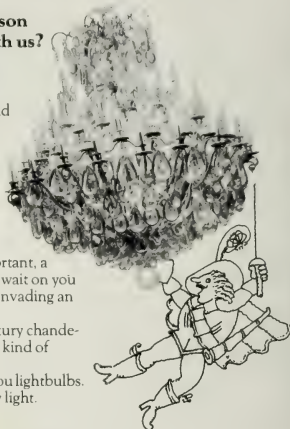
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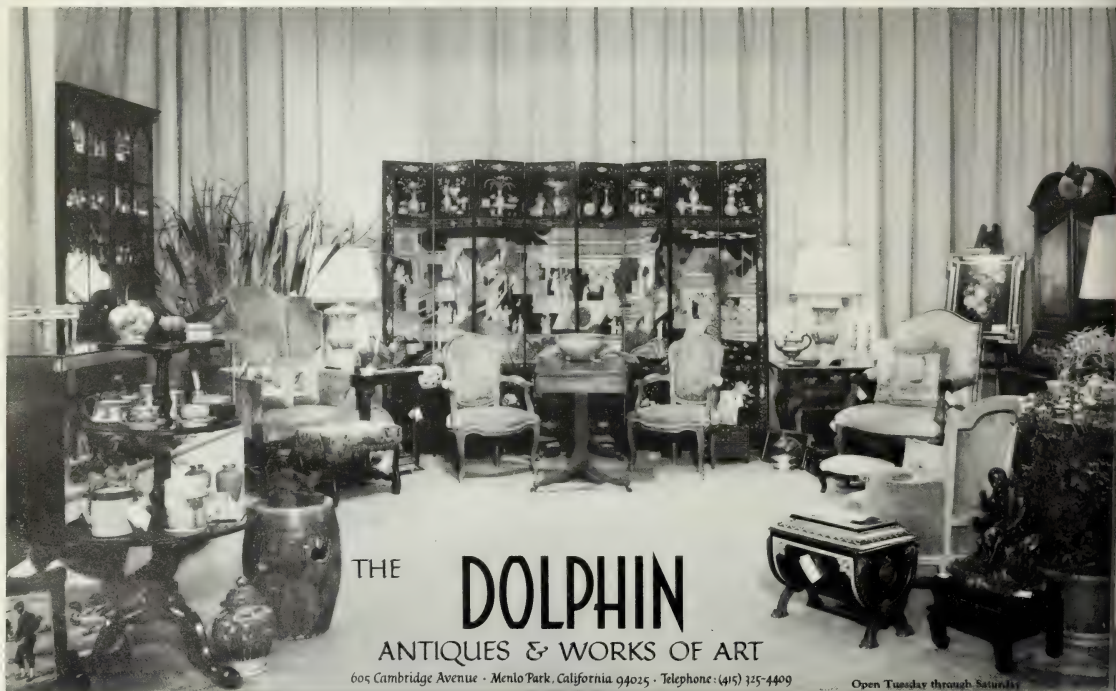
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COLLECTABLES

Creative Antiquing—A Magical Mystery Tour

By John Lincoln

"Open sesame" is an expression which conjures up a magic or mystery from childhood that seems to be connected with a storehouse of untold riches of great opulence. This mystery is hidden from view until those magic words are spoken. What better "open sesame" than something from a shop called *Fabulous Things Ltd.*, in San Francisco. It has just such a cover for a magical doorway, either real or decorative—a Moghul eighteenth-century painted door. The door is 37" wide by 70½" high and its polychromed visual magic is created by years of Indian sun, giving the surface a softened, faded patchwork of colors. The door is organized into a series of panels, some of which are carved and painted rosettes. Other panels are decorated with paintings of birds, monkeys and various other animals. The animals are stylized and slightly primitive in execution, but done with great charm and style. It might be considered a painted zoo done in faded colors. There still remains on the door some antique hardware which make the hanging and hinging of it to your pocketbook easier, as the "open sesame" of \$2,250 leaves it.

The fascination with things that seem to be one thing, yet are multipurposed, such as our Boy/Girl Scout pocket knives, has always been a wonder to mankind. *Tom Kaye*, of San Francisco, has a piece of furniture which should delight those involved in this kind of multi-functionalism gadgetry—or just curiosity: a Chippendale dressing table/desk/chest-of-drawers—all in one. The top of the chest lifts to reveal a fitted compartment for toilet articles which has a dummy drawer front with knobs and a real lock. The next so-seeming drawer isn't a drawer, either, but pulls out and becomes a desk with a reading surface. It has a lidded center compartment for stationery, small troughs on the sides to hold stamps and pens, and even other secret compartments for secrets, if necessary. Under these top false drawers are two banks of small drawers on each side of a medium-size center drawer, and another two large squarish drawers which comprise the base. All in all, there are two big fake ones, four small ones and two medium-size ones and two big square ones. It is an ideal holdall for your needs because of its simple compactness and functional uses. It can function for you for \$2,475.

Grace Ellis, of Los Angeles, has a handy and most useful object or, as she might say, "contraption." It is a simple French Directoire polished-steel cylinder with a tray top that stands on a raised base of polished steel with brass top and bottom bandings. Hanging from brass rosettes at the sides are two ring handles. There are two fitted, contoured doors with small brass knobs which open to reveal three suspended round metal shelves. The base has a pull-out tray into which live coals were once placed to warm the interior. There is a pierced-vent section in the back of the cylinder. All this was, and can be, used to warm plates or keep them warm at table. How wonderful to have warm plates for warm food. The warmer is a small luxury, which has great decorative yet

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COLLECTABLES

Continued from page 28

functional appeal. It is about 18" in diameter and about 42" high. The price for this glittering column is \$750.

If you have a French Directoire plate warmer, why not fill it up with some French plates? *Roy Standard*, of Los Angeles, has a dozen mint-condition, early-nineteenth-century Choisy plates—really ten matching in series and a pair closely resembling the others (but who would know). Choisy, Montereau and Creil were the important French faïence factories of that century. These plates have an unusual eggish-yellow glaze with black banding and a stylized floriate border. Choisy-Montereau-Creil yellow is a unique color and has a very distinctive decorative look. The color, at table, greatly enhances chocolate soufflés, endive and tomato salad, *noisettes* of trout. Oh, for hot or cold plates and \$2,400!

While devouring all this, may I suggest—for the feet—a silken Shiraz prayer rug from *Emser International*, of Los Angeles, which measures 5'9" by 6'9" and is perfect on which to curl the toes. The central panels are designed as three Moorish lobed arches with elaborate top decorations on each depicting a mosque lamp suspended by cords. The background between the two outer arches is brilliant red and the center is beige; the four-sided border of continuous floriate patterns is in various naturalistic colors. Above the tops of the arches is a panel of typically delicate Moorish floral patterns—which gives the rug a special quality, for the top panel design wasn't ordinarily used. The price isn't quoted, but there has been an offer of \$30,000. . . .

James Waste, of San Francisco, has a large but nicely scaled chest from Yorkshire (of pudding fame), England, circa 1780. The size is 77½" long by 35" high by 22½" deep. This long, narrowish chest is made of very beautiful pale oak, with a shaped edge and molding on the top. The molding on the base gives the illusion that the body is sitting on a separate base with shaped flanges and block legs. The front is divided into three sections: two banks of three same-size drawers on each side; and in the center is a single drawer above a compartment with two raised panel doors. Each drawer and the compartment have two pulls. Around each drawer and the door of the compartment is a small, dark surround or edging. At the corners of the chest are semiattached posts, also of dark wood. The dark linear pattern gives nice contrast to the pale wood chest and a contrasted price of \$1,875.

Irene Martin, of Los Angeles, has a collection, and a charming one at that, of seven Indian and one Chinese reverse paintings on glass, a method usually found in folk painting. The technique entails painting the closest things first on the glass surface and then the whole system of painting is done in reverse layers; so you have to know exactly what it will look like before you begin. The media is usually gouache. This technique takes preplanning—or a reverse nature.

The colors in the paintings are rich, lush and vibrant; the techniques are sophisticated in a primitive manner. The paintings generally measure about 12" by 15", set in old frames which also have great character. It is unusual to see or have the opportunity to purchase a unique collection such as this—and at the reasonableness or unreasonableness of \$5,500 for the group—group rates seem always to be less expensive. □



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ART

Galleries: An Overview

By James Normile

Since the New Year is a season of bright prospects, best wishes and thoughtful remembrances, many California art galleries have January offerings alive with these timely spirits.

David Stuart Galleries, in Los Angeles, hails the New Year with a full-scale presentation of the Roumanian-born sculptor, Sorel Etrog. These glowingly enameled, cast metals are abstract yet sensuously anthropomorphic. Better still, they are androgynous, if such a high-class euphemism can be tolerated to describe sculpture which expresses the abrasions between body and spirit, between physical and emotional natures. In Etrog's sculpture the human themes of contradiction and struggle, so warmly alive and often bluntly sexual in concept, are resolved into cool, complementary balance, a repose that has the dignity of classic tragedy.

The Sunshine People is the happy title of a new series of ten lithographs by Karl Appel, leading Dutch painter. During January this series, in a signed and limited edition, will be showing at all three locations of *The Upstairs Gallery*, in Los Angeles, Long Beach and Northridge. Karl Appel is dynamic. His shapes are simple, his colors vigorous. His images, be they human or animal, are almost obliterated in a storm of elemental passions as disturbing as a cosmos in the making. Strangely, out of all this agitation, Karl Appel achieves a dramatic poise, a "control of design," as Sir Herbert Read puts it, "as instinctive as a child's." Comparisons are odious. Nevertheless it is tempting to see in Karl Appel's work much the same sort of profound human drama as recorded by van Gogh, his fellow countryman; by Kirchner, his German expressionist "cousin;" and by Rouault, his spiritual father.

Dalzell Hatfield Galleries, in Los Angeles, has become an even larger mecca for art lovers and collectors. New space provides wall room for some fifty of the sensationally brilliant, limited-edition tapestries so long pioneered by the gallery. Included are special designs by many notables including Picasso, Miró, Léger and Lurçat, champion to modern Aubusson tapestries. There are handwoven, deep-tufted tapestries by Mondrian, Ben Shahn, Frank Stella, Andy Warhol, Roy Lichtenstein and by Californians Mark Adams, Pierre Sicard, Edgar Ewing, Millard Sheets and others.

The tapestries, soft complements to the rigidities of contemporary walls of glass, steel and concrete, play much the same role as did their noble ancestors to soften and warm the stone-cold architecture of the late Middle Ages and the Renaissance. They are of a scale proportionate to large spaces, especially the often empty vacuums of modern offices, lobbies and public areas. They have a texture, a radiance of color taking them a step beyond even outside paintings or murals.

Both Albert Chatelat, *conservateur des musées de France*, and Mildred Constantine, of the Museum of Modern Art, New York, agree on virtues peculiar to these tapestries. Both remark on a happy fusion of the lively "broken color" discoveries of impressionism and the traditional disciplines of the

ART

weaver's craft. Both side with a gentle heresy that questions old dogmas about oil and canvas being the sacrosanct media of painters. Both seemed pleased that the loom, as in the Renaissance, is nudging for its place beside the easel.

The New Year sees the *Jack Glenn Gallery* in a new location in Newport Beach. A fifth anniversary show (January 4-February 12) celebrates the event on the third and fourth floors of a new building. Museums and private collectors who have already acquired paintings by the gallery artists are lending to the exhibition. The show is rounded out with a new work by each of the invited artists—Jake Berthot, Robert Cottingham, Ron Davis, Jim Dine, Sam Francis, Helen Frankenthaler, Tom Holland, Donald Judd, Roy Lichtenstein, Morris Louis, Brice Marden, Kenneth Noland, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Robert Ryman, Wayne Thiebaud, Andy Warhol and Tom Wesselman.

In January the *Hank Baum Gallery*, in Century City, features a Los Angeles premier, the paintings of Robert McGill, a young painter who works in Redding, California. McGill's paintings are interestingly direct, abstract acrylic color stains on raw canvas. His strength is simplicity, his subtlety beguiling. The paintings are low-keyed, allowing the eye to wander leisurely and in bumpless comfort across rich, flat fields of color. In McGill's canvases there is no attempt to create illusions of space nor to follow the compulsive search for "three dimensions." It is to McGill's credit that he respects the two-dimensional integrity of his canvas, exploits this seeming limitation into a potential rich with visual excitement where shapes evolve from spaces and spaces become shapes.

For collectors of ethnic arts, Hank Baum also presents, in January, Tibetan Buddhist images, large black-and-white woodblock prints on handmade papers. These votive images, though of recent origin, are incredibly ancient in tradition. The prints are superbly decorative and, to Western eyes at least, strikingly exotic.

Another welcome first appearance with the New Year is at *Feingarten Galleries*, in Los Angeles, which is showing, from mid-January to mid-February, Charley Brown, a young Northern California painter, in his California one-man debut. Charley Brown is a surrealist. "A painter without palette," he has been called. If this be paradox, so is what and how he paints. A pear, a blue sky, a cloud, any and all of the elemental forms and colors of nature are beautiful to him. By careful choice he rearranges them, all out of logical context, and records them in a masterly, unorthodox airbrush technique that easily can be mistaken for slick rendering. One can marvel at the surface virtuosity of these paintings much as one's jaw can drop at the craftsmanship of Salvador Dali. However, here the impulse to pair the two painters dead-ends.

Where Dali uses his polished facility for "realism" to lay bare the "unreal" world of imagination, fantasy and emotion, Brown uses the wiles of much the same technique, but in all simplicity, to make us not only look at but see the beauties of the natural world. The dazzling Brown technique may distract us from his real purpose, which can be clued from his off-the-cuff statement: "I don't know how to explain what makes this pear so beautiful. Just look at its color, its



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CAROL SCHRAGER
AL SCHRAGER

ART

Continued from page 33

shape. A pear is a beautiful form. But I can't describe it in words, so I try to show how I feel in my paintings." These are simple words, unpretentious, honest, indestructible.

Petersen Galleries, in Beverly Hills, has a special New Year excitement in the large painting by Charles M. Schreyvogel, *The Silenced War Whoop*. Full of action and detail, the painting is a stirring reconstruction of one of the many historical shoot-outs between U.S. troopers and Indians.

The Egg and the Eye, in Los Angeles, feasts its ninth birthday in 1975. It opens the year with an exhibition called *South American Odyssey*, a gathering of artifacts and folk arts from Peru, Bolivia, Colombia and Venezuela. This is a fine selection of handwoven textiles, pottery, tin ornaments, silver jewelry and pre-Columbian beads of stone, ceramic and shell.

There are two New York exhibitions that have a nostalgic tinge. *De Ville Galleries*, in Los Angeles, are showing the fresh, bright color paintings of J. Barry Greene (1894-1966), American expatriate impressionist. Greene, an active figure in the Paris art scene of the 1920s and '30s, was an intimate of Bonnard, traded paintings with Chagall, Matisse, Bombois and many others of the Paris School, and was one of the Saturday Night Group around Gertrude Stein. He enjoyed the critical acclaim not only of the press on both sides of the Atlantic but won the praise even of Edouard Herriot, one-time premier of France. From 1921 to 1932 Greene was repeatedly a prize winner at the Paris Salon des Beaux Arts. He was one of the few American painters to receive the Pulitzer prize. In 1949, aging and ill, Greene suddenly put his collection of modern French paintings on the auction block, returned to the States, moved West and never again exhibited with a major gallery in his lifetime. Although time and neglect have eclipsed the talent of J. Barry Greene, the *De Ville Galleries* are turning the light once more on the brilliant canvases of this almost forgotten American impressionist.

Maxwell Galleries, in San Francisco, are showing another expatriate American impressionist, another "prophet without honor in his own country," Earle Theodore Butler (1860-1936). After studies at the Academie Julien in Paris, in 1888 Butler met Claude Monet who taught him the principles of impressionism. He married into Monet's family and for some ten energetic and happy years painted in France. Butler showed two paintings in the famous New York Armory Show of 1913, that landmark of modern art in the United States. A potpourri of critical opinion praised him for "fresh originality . . . color placed with verve . . . an artist who is color conscious and knows how to put it at the end of his brush." Butler painted with light, delicate brush strokes in glittering cascades of color, in what is now dubbed the French tradition of impressionism. Although Butler was of the same generation as Childe Hassam, the American impressionist, he was not enough on the American scene to gain much attention at home. Hence today Butler is largely neglected, but not entirely forgotten, since only recently the Whitney Museum of American Art exhibited three of his paintings. Important museums and private collectors do remember that Earle Theodore Butler, despite his European flavor and the fact that he painted in the shadow of Monet, was a major American artist. □



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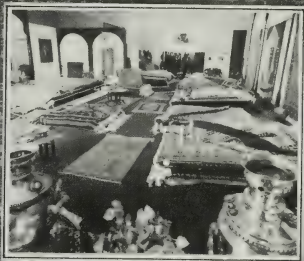
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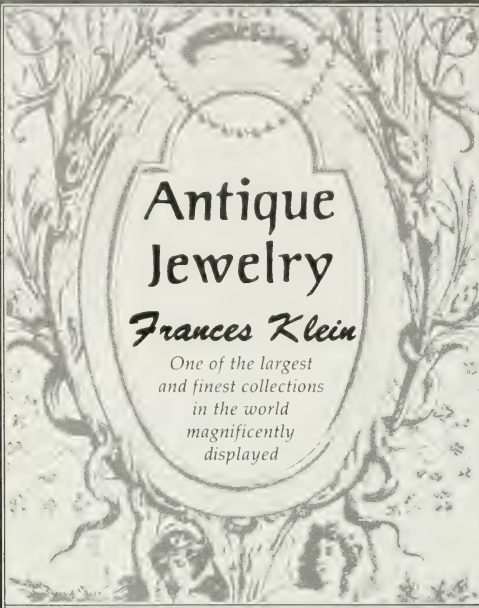
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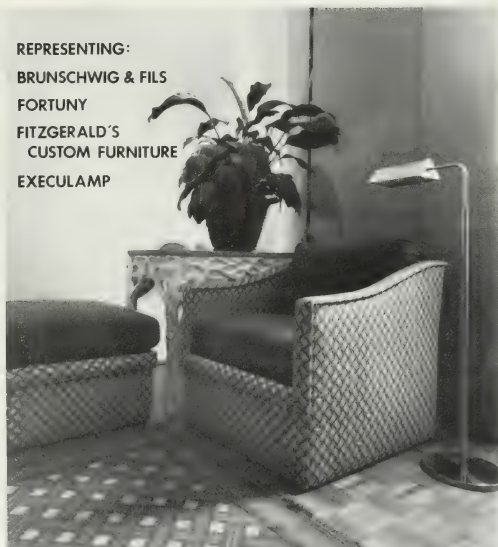
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SHOWROOM SHOPPING

San Francisco Savvy—Here, There and Jackson Square
 By Ruth Miller

Three major areas of San Francisco showrooms—*Jackson Square*, *The Icehouse* and the *Western Merchandise Mart*—are as scattered as they are diverse. But nothing in San Francisco is at any great distance, so it's not as inconvenient as it sounds.

Along Jackson Square, the *McCune Showroom*, which is situated in the original Ghirardelli chocolate-factory building (the early one is not in the tourist mecca, Ghirardelli Square), has a fantastic assortment of oak pieces called the Cathedral Oak Collection. Part of the Norwich Collection, which features some of the finest reproductions coming out of England, this segment is made of light-colored oak that's 500 years old. When Norwich Cathedral was bombed during World War II, it was so destroyed that it had to be rebuilt. The beams were saved, however, and out of this wood have been made small occasional tables in designs faithful to the cathedral period. They're unfilled and no stain has been added, so that the natural hue of the wood glows through. An impressive sideboard is the largest of the pieces, each of which bears a small brass plaque engraved "Made from 15th-Century Roof Timbers of Norwich Cathedral."

The *McCune Showroom* is also displaying some mirrors from Beirut. They're framed in an inlay of mother-of-pearl, ivory, rosewood and sometimes teak, which is tastefully elaborated in the Middle Eastern design of the crown. Not many are being imported these days, but if this fits into your décor, it might be worth waiting for.

At *Regency House*, also in Jackson Square, where they carry both Brunschwig & Fils and Fortuny fabrics, they have set up a showroom with custom furniture so that each piece can be made to your exact specifications—and you can be fitted to each piece. This means you really know that the width of the seat will be accurate and that the length of your legs will be accommodated—and since many of the fabrics are on long arms, there's no mistaking what the finished piece is going to look like. The furniture is made locally, and you can have four-week delivery on it. Anyone who has waited months, only to be told that it will be months more, will truly appreciate this feature.

Also at *Regency House* are some *faux bois* tables, hand-carved in Italy. They're designed so that the legs can be cut at any height, and the gesso finish can be painted if you wish. The floorcovering situation is good here, too. Fabrics in any pattern can be copied for rugs to be woven in Singapore, and in Portugal they'll custom-weave either the border or the entire rug. It has always been difficult, if not impossible, to get Wilton carpeting in custom designs except for huge orders, but now *Regency House* can have it made to order in quantities as small as 40 yards.

At another Jackson Square location, *Winfield Winsor* is showing Scancelli's new Crackled Porcelain wallcovering. Remember how plates (or painted wood, for that matter) used to craze with heat, forming fine cracks going in all directions?

SHOWROOM SHOPPING

That's what this is, in toile, porcelain or wood designs with the cracked background.

Currently, the Merchandise Mart is so strictly controlled that designers can't even get a client in to see a chair or floor covering. It's precisely because of the lack of facilities, says the management, that the Mart is now involved in a large construction project, and when the new building is completed later this year, the showrooms will be open to decorators and their clientele.

Albert Van Luit is now showing correlated wallcoverings, which means fabrics and papers that are not necessarily matched, but that look well together; in music, it's the melody and the harmony. They include background designs, patterns, flowered crewel work and stripes. Some of the papers are printed in a shell pattern called Lambeth, which reappears as Hyde Park, with an overlay of flowers and a phoenix. Then, in a blowup of the shell pattern, it's back again as Kian.

Avanti, a free-standing wall system by Dux of Sweden, is being distributed nationally by Moreddi in The Icehouse. This is one of the most adaptable systems I've ever seen. It comes in shells in three sizes; with the addition of components—doors, drawers, desks, etc.—you can practically custom design your own piece. Since it works on a peg system, it has tremendous flexibility for people who move to another home or just want to change things around. There are three heights, 82", 48" and 26", and three colors: white, chocolate-brown and matte-black. Brushed aluminum fronts are also available. It's possible to create almost any unit you can think of, since there's a wardrobe, drop-leaf bar, drop-leaf desk, executive desk, files, even a refrigerator unit (22" or 33" wide). The doors can be see-through plexiglass or wood. The wood, incidentally, has just the right matte finish.

Moreddi's even has the answer to lighting, no matter the size of your wall system. It is Supertube, which is ceiling-hung from chains and comes in widths from 38½" up to 125" in aluminum or a lacquered finish. White and brown are stocked, but there is quite a wide range of colors available by special order, with 60- to 90-day delivery.

On the more traditional end of the scale, DenVan, which specializes in antiques and is also in The Icehouse, has noticed that with the stock market in a great state of flux, investors are turning more and more to antiques and art goods. Despite the rush, they still have some delightful pieces, including a French provincial country cupboard of oak.

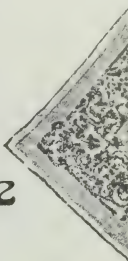
This showroom also has some interesting pieces of Victorian rosewood, made in New Orleans. One of these pieces, a sofa, has been upholstered in a contemporary fabric and the effect, rather than being startling, is one of harmony. There is also an oval marble-topped lamp table, a delicate mirror-front desk and a mirror-faced armoire which has that truly solid look of other days. However, it can be dismantled and will fit into a station wagon, they tell me, in case one has to flee to the country suddenly. □

Most showrooms are open "to the trade only," though a few admit the public, especially those that specialize in antiques. Your surest "open sesame" to practically all showrooms is to make the tour in the company of a professional decorator/designer.

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ASTROLOGY

Winter Signs: Your Year Ahead, 1975

Capricorn

December 22-January 20

Jupiter, the planet of good fortune, brings rewards to you in property matters if you can be patient and wait until after mid-March when your chances of making a successful and profitable deal are excellent. Early in the year much activity with family and their affairs is expected—especially brothers, sisters and close friends—and you will be influential and fortunate in helping them to make decisions. There is some opposition from partners, both business and marriage, but they will agree with your thinking later in the year, telling you that you are brilliant during some negotiations. Having gone through so many problems in the last year or so, you can look forward to recouping losses in business and reconciling love relationships. Your interest in the fine arts and affiliations with local artistic organizations may come in handy when deciding what to do with extra space in the home, perhaps resulting in a gallery used to display your family or friends' artwork or your own photographs.

All Signs: January and February, 1975

Aries

March 21-April 20

Your ambitions are within easy reach. Use your wonderful nervous energy to give you that extra lift. Successful projects and plans started in late 1974 make the new year an exciting one at the beginning, leaving much room for your initiative and imagination to take advantage of this good period. Property or décor connected with water are particularly highlighted.

Taurus

April 21-May 21

Opportunities to invest in or buy land or buildings in faraway locations could bring quick returns on your money if you are not too conventional and conservative. Property gambles have a better chance of success at this time than stocks and bonds. New partners appear offering unusual projects that you should consider after checking with your lawyer.

Gemini

May 22-June 21

Take a look at all your financial documents, old and new, and re-evaluate their true worth. You could easily be under- or overestimating, which may bring unnecessary worries to you and your close associates. This is an excellent time for insurance adjustments, loans, mortgages and fund-raising business ventures. Double check that you don't give money away.

Cancer

June 22-July 23

Be considerate of your partner's plans for they could bring more money rewards than your own ideas. There is no need to give up your own projects, just put them in second place. Joint efforts are highly beneficial rather than going it alone. Contracts signed at this time will have good results especially with contractors, architects and designers, so don't delay.

Leo

July 24-August 23

Your basic income should jump into a higher tax bracket. Consult your banker rather than your stockbroker regarding investments since there is too much risk this year. Property, restaurants, hotels and service-type businesses are good areas in which to speculate. If you are artistic you could very easily make extra money with your own designs and ideas.

Virgo

August 24-September 23

Consider another short holiday and take some work with you since you will feel pressured and may even cancel trips because of the overload. You won't get anything more done by staying, and you will make some excellent business connections while away. View the present crisis in a more realistic light. If your loved one can go with you, all the better.

Libra

September 24-October 23

Home plays an important part in your decision about changing jobs or starting a new business in another location. The upkeep on two homes seems extravagant, but this may be the answer since a complete break would be too traumatic for everyone. Redecorating your present and new home is favored, but make sure the work is finished by mid-February. Delays are indicated later.

Scorpio

October 23-November 22

Writing letters, advertising the sale or lease of property and promoting new enterprises are best done now with your excellent planetary help. Communications and travel plans will now be easier and less frustrating than in the past. Even close friends and relatives will be less sensitive, enabling you to say what is on your mind. No longer is there a need for politics.

by Frederic Davies

Aquarius

January 21-February 19

Your natural love of freedom and travel will have greater possibilities of cultivation this year with your optimistic financial status. Don't be afraid to make plans to visit foreign countries for pleasure and business, and be willing to gamble, particularly until Easter when money will seem easy to get. Writing reports, promotional material and finalizing documents connected with property, residence and business will take up much of the year. Look out for lots of "windfalls" and unusual opportunities relating to your career or ambitions. These changes will bring you in contact with many new friends and associates who will open wonderful new doors for you. Take care not to misinterpret their reasons, for you are likely to misjudge them. Home and property can be improved this year, increasing value if you decide to sell or use the property as an asset when making other business deals. Remember, contracts made this year will be good discipline for you and rewarding in the long run.

Sagittarius November 23-December 21

All kinds of new money-making offers will be in the air, so consider them carefully before committing yourself to something that is financially attractive but boring. (It is hard to pretend to be enthusiastic when you are not.) Your desire to help others could end up making you feel like a prisoner with no easy escape from the situation in which you find yourself.

Capricorn

December 22-January 20

Your wonderful sense of humor gets you over minor obstacles at the beginning of this period. Your new look, new style in clothes and wonderful change in attitude starts the year off on a high level. Environmental alterations will add to your "new image," and you are likely to do more entertaining than in the past, especially for business and related matters.

Aquarius

January 21-February 19

Use your time now to organize the year. Don't leave little chores undone or they will aggravate you for months. Since there will not be too much happening immediately, attack all those jobs so you will be free to take advantage of all the travel and tempting offers turning up. Expect delays and holdups in January, but don't get nervous or upset about them.

Pisces

February 20-March 20

Your personal ambitions should be coming to fruition. There will be major rewards for you, particularly associated with career, and you will have a great sense of achievement. Look to friends and associates in important places to give you a boost or introduce you to the right people who will help your present project. Romance is also highlighted, but don't waste too much time.

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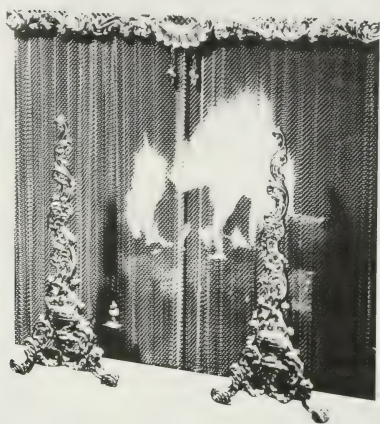
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MUSIC

Noel Coward—*The Blithe Spirit*

By Joe Roberts

If Sir Noel Coward had died in 1963 instead of 1973, it would have been easy to write his obituary. No one would have argued if you had said he was a superficial, trivial, irrelevant relic whose once-popular plays are remembered—if remembered at all—as dated fragments of a rather forgettable career.

He was at his lowest point in the early 1960s. No one cared about Sir Noel, his plays or his songs, and, in protest, he would often bitterly lash out at the modern theater.

But when Sir Noel died of a heart attack in April, 1973, at the age of 73, he had witnessed one of the most remarkable rediscoveries and reappraisals of an artist's work in recent history. In his last years, he was being acclaimed as the wittiest and the brightest, one of the towering figures of the English-speaking theater. The actor, singer, poet, writer, composer, producer, director, entertainer, humorist and wit received knighthood and universal acclaim. As Sir John Gielgud put it, "He died on the crest of a wave." That wave has since grown to tidal proportions.

It would be a mistake to think that Coward is superficial. Rather, he made an art out of the trivial. One of his friends summed it up: in his dialogue and lyrics, Sir Noel displays a keen critical perception combined with an entirely uninhibited gift for expression. He wrote with a quickness and facility that would have been disastrous to men of lesser genius. And it is not too much to say that he is firmly entrenched in the tradition of English music halls, Gilbert and Sullivan, and the writings of Oscar Wilde and Max Beerbohm.

Luckily, there are more recordings available of his work than we have any right to expect.

Stanyan Records—the private company lovingly owned by poet Rod McKuen—has issued what we are told is the first volume of an invaluable series of vintage Coward recordings *Greatest Hits, Volume One* (Stanyan 10025) as well as a memorial tribute album, *Noel Coward—1899–1973* (Stanyan 10068; P.O. Box 2783, Hollywood, California 90028).

They are marvelous records, sonically aged but still vibrant with Coward's so-perfect voice roaming over more than two dozen songs, including the prototype put-down of British tradition, "The Stately Homes of England."

Monmouth-Evergreen has released an album of excerpts from *Tonight at 8:30* featuring Coward and Gertrude Lawrence, both in splendid form (Monmouth-Evergreen 7042; 1697 Broadway, Suite 120, New York, New York 10019).

This collection of nine one-act plays was presented in rotating groups of three, one of which was always a musical. The three represented on this album are all choice. The best is *Red Peppers*, a vaudeville sketch sandwiched between parodies of music-hall songs. Coward and Lawrence are sensational as two drunken sailors ("Has Anybody Seen Our Ship?") and two rather seedy dandies ("Men About Town").

Noel Coward—The Great Shows (Monmouth-Evergreen 7062-3) offers original cast recordings from four of Coward's plays

MUSIC

from 1929 to 1950 including *Bitter-Sweet* and a medley sung by Coward from the 1931 *Cavalcade*.

(Incidentally, two more Coward performances can be heard on *Salute to the Hollywood Canteen* and *Nostalgia's Greatest Hits* (Stanyan 10066 and 10055). And if you can find *Conversation Piece* on Columbia with Lily Pons, Richard Burton and Coward himself hold onto it. It's a collector's item.)

What comes through dramatically in these albums is that Coward's songs, with their quicksilver lyrics and dancing music, have an eagerness and excitement that is always there under the deadpan delivery at which Coward excelled.

Before these releases of the old 78 rpm records Coward made between 1928 and 1951, there was only one significant Coward album, the 1955-56 recordings of Sir Noel in New York and Las Vegas, which has now been reissued in a fine two-record set, *The Noel Coward Album* (Columbia MG 30088).

It is an excellent collection of latter-day Coward which documents the post-war period when he was overdrawn at the bank and written off as a playwright. Coward typically launched a new career: this time as a cabaret entertainer.

Few can equal Coward's own performances, but Bobby Short comes awfully close on *Bobby Short Is Mad About Noel Coward* (Atlantic 2-607, two records). Short is the perfect Coward and Cole Porter singer (*Bobby Short Loves Cole Porter*, Atlantic 2-606) because he is urbane, witty, and, above all, lovingly careful with a song's lyric.

Some of the Coward spirit also comes through in a rather mannered album available on Ben Bagley's *Revisited* series—*Noel Coward Revisited* (Painted Smiles 1355; 1860 Broadway, New York, New York 10023). Bagley's repertoire company does a fair job, with Hermione Gingold stealing the show.

Stanyan has preserved the 1962 London production company's version of *Sail Away* (Stanyan 10027), starring the extraordinary Elaine Stritch. Like Lawrence before her, Stritch does full justice to Coward's words and music, especially the frustrated "Why Do the Wrong People Travel?"

Cowardly Custard (RCA Victor 6010) is the original cast recording of the London revue and it is both intelligent and thorough, but a bit too calculating, too cool and aloof for those brought up on Coward's offhanded precision.

Oh Coward! (two records, original Broadway cast recording, Bell 9001) is an arrangement by subject of Coward songs supported by scraps of dialogue from his plays and bits of prose from his books, all done in cabaret style.

It is a good reminder that for almost 50 years, theater audiences have been delighted with Sir Noel. You can see why. His songs sound as witty and tuneful as ever.

But something is missing. The ghost of Coward remembered from fading sounds of worn-out shellacs is overwhelming. By comparison, *Oh Coward!* is a forgery. Everything is in place, but the excitement of the original is gone.

As one of Coward's contemporaries said soon after Sir Noel's death: "He was an original. No one—not even his severest critic—ever denied that. You can say what you want about him. You can call him trivial and irrelevant or the wittiest man who ever lived. But one thing is certain: There will never be anyone quite like him again." □



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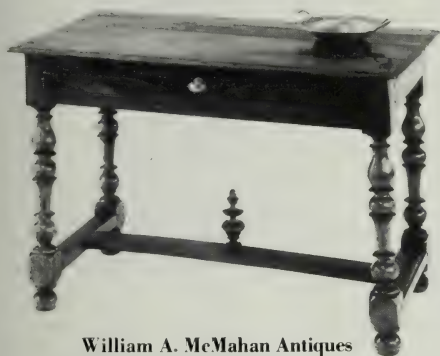
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Places To Be Scenery

By Pat Freeman

The Antiques Scene . . .

Butterfield & Butterfield Auctioneers. Always the place for making a find and having the thrill of calling the winning bid. Their January wares include English, French, and Continental furnishings. Might just find that important piece you've been looking for. *January 6-8, San Francisco.*

Sotheby Parke Bernet continues its cavalcade of talked-about auctions: oriental works of art, *January 13, 14*; furniture and decorations, *January 20, 21*; English and Continental silver, *February 10*; Fine jewelry, *February 19 and 27*; English furniture, *February 24-26*; *Los Angeles.*

Dorothy Emerson Santa Monica Antiques Show and Sale. Furniture, jewelry, glass and a host of other antique delectables. *February 19-23, Santa Monica Civic Auditorium.*

Calendar Antiques are presenting another of their super antiques shows and sales. Browse and buy; there's always the chance of a unique and fabulous discovery to be made. *January 10-12, Royal Inn, San Diego.*

The Art Scene . . .

Los Angeles Institute of Contemporary Art. A most welcome new addition to California's contemporary art scene. Their dedication to providing a wide range of visual arts programs should be well realized with their "Current Concerns" exhibition, under the direction of Walter Hopps. A survey of recent works by Southern California artists. *January and February, Century City, Los Angeles.*

Margo Leavin Gallery, housed in the chic Tony Duquette complex, will have a major showing of Claes Oldenburg entitled "Sculpture and Drawings Related to the Good Humor Alphabet and Letter Q." *January 15 through February, Los Angeles.*

Cirrus Gallery presents a showing of paintings by the French artist Guy de Cointet, the *month of January.* Wall sculpture of manmade and natural materials by Gloria Kisch will be featured the *month of February, Los Angeles.*

Newport Harbor Art Museum offers a lecture series modestly entitled "Fundamentals of Connoisseurship in the Decorative Arts." If you want the real skinny on the fine collecting of wood, silver, and porcelain art, don't miss the glib and informative evenings with William Ezelle Jones, Curator of Decorative Arts at the Los Angeles County Museum of Art. *Begins January 31, Newport Beach.*

Laky Gallery continues its exhibition of the work of painter Emile Lahner, School of Paris, who at the youthful age of 82 still paints profusely. Perhaps it's that fabulous air on the Monterey Peninsula. *January and February, Carmel.*

For those who prefer their art buying on the exciting side, **Sotheby Parke Bernet** has two important auctions scheduled. Contemporary paintings, drawings, and sculpture, all belonging to an East Coast collector, go on the block. Henry Moore, Kandinsky, Oldenburg are only a sampling of the artists represented. The following evening you'll probably be outbidding some of filmdom's finest when a potpourri of impressionistic and modern work including Picasso, Matisse, Chagall and Utrillo will be on sale. *February 3 and 4, Los Angeles.*

If you're hooked on American 19th- and 20th-century painting, check out the current show at **De Ville Gallery.** They represent such American painters as Richard E. Miller, Phillipe Marchand, John Powell, H. W. Ranger, Wendy Powell. *January and February, Los Angeles.*

Also On The Scene . . .

San Francisco Sports and Boat Show. Entitled "The Champagne Show" and presented in conjunction with California's vintners, it promises to be an extraordinary opportunity to view the latest in sleek yachts, power boats, sailboats, and cabin cruisers. Everything you wanted to know about high life on the high seas, but were afraid to ask! *January 10-19, Cow Palace, San Francisco.*

Bob Hope Desert Classic. Rub elbows with the golfing greats. Four country clubs open their greens to make this a golfer's paradise. And if you don't feel up to par, skip the first 18 holes and start with the 19th! *February 5-9, Palm Springs.*

After basking in the P.S. sun, drop by the **Palm Springs Desert Museum** where designers will join with the Women's Committee of the Museum for a week-long showing complete with seminars, panels, or whatever pleases your fancy. A sumptuous and elegant wine-tasting, black-tie opening starts it all off. *January 26-February 1.*

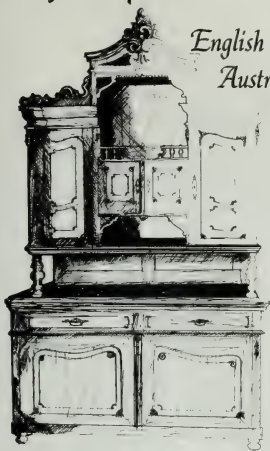
For you cactus and succulent lovers, **Mooten's Desert Botanical Gardens** displays 2,000 kinds of desert plants from all over the globe. You will have a chance to see the blazing colors of ocotillo, the red flowering of hummingbird bush, and all the varied forms of cactus that nature so graciously provides. *Palm Springs.*

The Polo Matches. They mount up every Thursday and Sunday afternoon at **Will Rogers State Park, Pacific Palisades.** Sundays at the **Santa Barbara Polo Fields,** weather permitting.

For those who like to travel light, an **International Travel Film** program will be one of the highlights of the **Laguna Beach Winter Festival,** featuring the most creative and colorful travel films produced worldwide. And for the rest of you: a giant arts and crafts fair, sand-castle building, lawn bowling, and shuffle board competition. Something for everyone. *February 15-March 9, Laguna Beach.*

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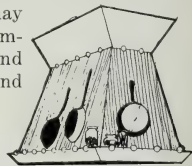
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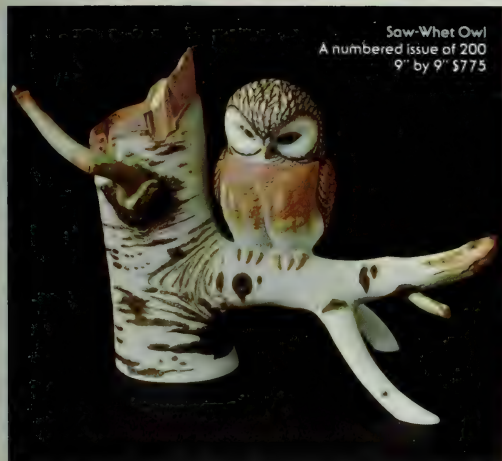
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ARCHITECTURAL DIGEST

March/April 1975: Volume Thirty-One/Number Five



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Living Room of Mr. Jay Spectre's Southampton house.
Featured on page 60. Photographed by
Jaime Ardis-Arce.

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LETTERS

The Editors invite any comments, suggestions and/or criticisms.

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Letters

Architectural Digest

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May I say that your handsomely created and printed publication is a constant source of pleasure and inspiration to us both.

Mr. and Mrs. Richard Ellis

Philadelphia, Pennsylvania

I am writing what I perceive to be the philosophy of the Digest at this time. While completing my training, I was frequently the borrower of friends' copies of the Digest. I considered it to be a fantastic magazine combining fine interior design and excellent examples of architecture. I still have copies of these earlier editions which I have readily available for guests.

During the past year I purchased a gift subscription for a friend and I now share this magazine every two months. I am afraid I am disappointed in what I am seeing and reading. More frequently than not, I have the distinct feeling I am looking at an antiques magazine, and I have had friends ask me about this also. You may think my friends are naive, but I can assure you they are not. I am not impressed with page after page of vast quantities of porcelain, marble or silver items out of someone's collection. I, for one, do not believe Architectural Digest (by its very name) was meant to provide this type of coverage. I do believe you can provide superior coverage of good design with emphasis on quality, as you appear to have a good editorial and photographic staff.

My hope would be that you return to pointing out fine design in interiors and architectural forms and leave the collections and collectors to another magazine. I am definitely impressed with the magazine, but not with collections.

Dr. Jan E. Mundorff

Tampa, Florida

Much as I enjoy your magazine and admire its beautiful photography, I don't really think I can stand the phrase *pied-à-terre* once more. What is it? Is everybody supposed to have one? Does it mean any apartment in any city? I don't know whether I'm living in one or not but would like to find out. Maybe a few American words once in a while would help.

Peter Ober

New York, New York

As a longtime subscriber to your fine publication, I have for several years been putting off writing to you with a suggestion which I think would add to the architectural aspect of the Digest . . . namely the inclusion of floor plans of interesting structures. I'm sure that you have been offered this suggestion before and have no doubt thought of it yourself. I doubt that it would increase your production costs exorbitantly as it would take up prime space which you'd otherwise fill with costly photography, giving, at the same time, added interest and authority.

Not being a writer of letters to the editor (this is my first), I hope you will consider this an indication of my interest in your always beautiful presentation.

Jim Stewart

Santa Monica, California



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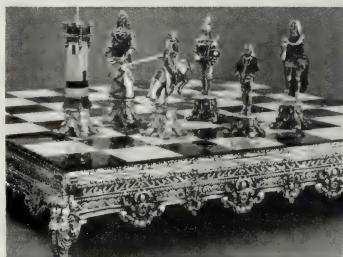
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PEOPLE ARE THE ISSUE



The Collectors: Madame Bokanowski
By Philippe Jullian

It was a cold and rainy night when we visited Madame Bokanowski with Philippe Jullian. Some whiskey warmed us as we viewed the wide range of her superb art. Slim, intellectual and tremendously chic, Madame Bokanowski related the history of the art and apartment in the old Marais section of Paris which Monseieur Jullian has written about elegantly and informatively in this issue. **Page 38.**



Setting for a Washington Hostess
The Cafritz Residence

This is the renowned designer Albert Hadley's first appearance in *Architectural Digest*. Enormously respected by his colleagues, he might well win their vote as best designer in the United States. His reputation is acknowledged in many different cities. It was, as a matter of fact, admiration for Hadley's designs for the Senator Percy family which prompted Mr. and Mrs. Cafritz to ask his help. **Page 68.**



Mood for Manhattan Designer's Own New York Apartment
By Helen Harris

Designer Megarity's work reflects the seasoning of his travels. As Director of Fashion Merchandising for the Home Furnishings Division of New York's B. Altman & Co., he has decorated thousands of rooms. All that experience was needed in his own apartment where the major problem was one common today—designing in spite of architecture. **Page 46.**



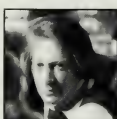
California Penthouse
A New View

Designer Austin is in Rio de Janeiro at this writing. He has come to love Rio so passionately he flies there whenever his schedule permits. And the kinetic Mr. Austin is trying to work out a highly permissive schedule. His dream is to live in Rio six months of every year, but considering his client list, we would have to term that the impossible dream. **Page 72.**



Echoes of Versailles
Gilding a Palazzo in Milan
By Peter Carlsen

When we were in Milan recently, Filippo Perego was out of the country but his partner, Ferdinando Antonini, showed us their studio in the city's most charming old building. We looked at photographs of the firm's designs, and it seems we may be showing their work well into the year 2000. **Page 54.**



Architectural Digest Visits
Barbara Walters

Charming and candid, Burt Wayne told us he first met Barbara Walters during his tenure as Director of Fashion, Publicity and Design at Capezio's. From there it was a facile move to interior design, and going into partnership with John Doktor some eleven years ago. **Page 82.**



Classic Modern
A Definitive Statement in Southampton
By Stephen Spector

Unlike Mr. Megarity, designer Jay Spectre could work fully with the architecture of his own recently completed Long Island home. Selecting site and architect, he was in a position to begin with a complete design concept and plan its implementation before construction began. When a designer controls the project there is no excuse for anything less than the best. The client cannot be blamed if it is not a success. Mr. Spectre's home, however, was a tour de force. **Page 60.**



Dans Mon Moulin
Philippe Jullian's Country House Near Paris

Philippe Jullian is one of those extraordinary few with so much to offer it becomes an intimidating listing. His most recent book, *The Symbolists*, brought us into direct contact when we asked him through our Paris friend and associate, Suzanne Vidor, to do an article of the same title for us (January/February 1975). His other books have been published in many countries and his charming watercolors illustrate the feature on his country house near Paris. **Page 86.**


Continued on page 12

If you want something a little nicer than wall-to-wall carpet.

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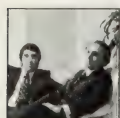
**Bruce
Hardwood Floors**

AD-375



PEOPLE ARE THE ISSUE

Continued from page 10



New Tempo for a Victorian Brownstone
The Pianissimo Touch in Manhattan
By Suzanne Vidor

Only four years ago New York based designers David Easton and Michael La Rocca, graduates of the Pratt Institute of Design, decided they had accumulated enough experience working with well known architectural firms to open their own business. Now they have a staff of four and are designing everything from a house in Virginia to a resort in Cuernavaca. Sometimes they even work in New York. **Page 90.**



Sophisticated Simplicity
Artist and Decorator
Design with Artifacts

A native Texan, Jack Lowrance belies the statement that "you can't go home again." Mr. Lowrance can't seem to stay away. He recently completed a large house in San Antonio and is currently doing another in Dallas for Mr. Robert Fitz. Simultaneously, at home in Los Angeles, designer Lowrance is trying in his spare time to finish the interiors of his rambling Spanish home above Sunset Boulevard. **Page 116.**



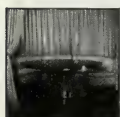
Turning Back the Clock
Nostalgic Mélange in Houston
By Rosemary Kent

When we showed designers Robert Denning and Vincent Fourcade's own apartment (July/August 1973), appropriately titled "Opulence," their delight in profusion and disdain for tedious matching was stunningly obvious. Then they gave us a sneak preview of Dr. and Mrs. Gene Burke's home in Houston, and their characteristic bravado shone through gloriously in this "nostalgic mélange." **Page 96.**



The Villa Agnelli Gardens
By Valentine Lawford

This very Italian feature came to us via London on the initiative of Contributing Editor Derry Moore. The landscape architect is Englishman Russell Page and the writer is our distinguished new Editor-at-Large, Valentine Lawford, one of the most knowledgeable and readable writers on the subject of gardens as well as interior design. We met to discuss the story over lunch at the Dorchester in London. **Page 120.**



Sleek Apartment for Manhattan Weekdays
International Executive's Pied-à-Terre

Probably the most international of all designers, Valerian Rybar practically commutes from New York to Paris to Mexico (where he did the interiors for both Tres Vidas and Las Hadas)—wherever there are clients and scheduled airlines. Mr. Rybar brings his international flair with him. **Page 104.**



Flowering a London Flat
Fabric Designer Creates Cheerful Ambiance
By Elizabeth Lambert

It was also raining in London when we visited Michael Szell's flat with photographer Derry Moore. Stepping into Mr. Szell's interior bouquet was a warm contrast. A fire blazed as he showed us swatches of the fabrics he designs. Some are available through firms such as Brunschwig et Fils. **Page 126.**



The Thomas Jefferson Room
Enriching Décor for Diplomatic Receptions
By Patsy Rogers

It may be that Clement Conger should be in the diplomatic corps. He gets what he wants. And what he wants is the best to represent our country. He has acquired some ten million dollars in art and antiques for the White House and the State Department's diplomatic reception rooms. Mr. Conger has developed silent staring into an art that converts a would-be loan into an outright gift. **Page 112.**

Feature Articles in This Issue . . . Our coverage of antiques will continue in depth in each succeeding issue. Our next (May/June 1975) will be an article on French Empire furniture by Sir Francis Watson, formerly director of the Wallace Collection. In the current issue "Game Tables" was written by Robert Windeler. **Page 50.** Barbizon painting is very much ripe with collectors now. It seems the right time to look again at the fascinating history of this school. **Page 78.** When Robert Bray and Michael Schaible first talked to us about the Amish quilt they were hanging in a very contemporary New York apartment (January/February 1975), we were fascinated. It all led to the private collection of Phyllis Haders which you will see in this issue, described by Wendy Murphy. **Page 108.**



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RUSSELL LYNES OBSERVES



Magnets for Americans: From Disneyland to Williamsburg

Drawing By E.R. Kinstler

A New Englander who graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of eight books and was managing editor of Harper's magazine.

As a people, it sometimes seems, we have an insatiable nostalgia for what never was. We flock to Disney World as we flock to Williamsburg, not just by the hundreds of thousands but by the millions. It is illusion that we seek rather more than we seek history, because history, if it is interesting at all, is usually not pleasant—at least not pleasant by modern standards of comfort or, of course, sanitation. The illusion of history makes us feel good as history itself would not. It makes us feel as though we had progressed from a primitive to a sophisticated state of being. This is nonsense, of course, but it is nonsense we scarcely seem able to do without.

Less than a century ago an Englishman, James Bryce (he later became Lord Bryce), wrote a book about America that is a landmark in its genre. After a series of visits to this country which took him into a great many of our continental corners, and after having talked with all manner of people from chambermaids to presidents, he produced a three-volume work which he called *The American Commonwealth*. In a chapter titled "The Uniformity of America" (something we complain of today when we talk about taste but which we diligently promote with every mass-produced object from cars to curtains to canned goods) he said: "It is the absence in nearly all the American cities of anything that speaks of the past that makes their external aspect so unsuggestive. In pacing their busy streets and admiring their handsome city halls and churches, one's heart sinks at the feeling that nothing historically interesting ever has happened here."

What this suggests, among other things, is that our forebears had no interest in what were the old days, probably "the bad old days," to them. This suggests that Americans have come lately to nostalgia, that it is only recently that they have made not only a fetish but an industry of it.

There are no better examples of this than the two I have mentioned, the frivolous creations of Walt Disney Productions, one for each coast (Disneyland and Disney World) and the serious archeological creation (or more accurately re-creation) of Williamsburg in Virginia, built, one might say, on the stumps of a once important town. They have more in common than either of them, I believe, would be likely to admit. At Disneyland and Disney World there are two teams at work, "the imagineers" and "the illusioners." At Williamsburg it is the historians and the archeologists who are at work on nostalgia. As I understand it, the Disney "imagineers" dream up the fantasies that ably and amiably misrepresent the past, and the "illusioners" are the practical chaps who convert imagination into false fronts. At Williamsburg, where seriousness is all important and the beauty is three

Continued on page 18

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dimensional and a great deal more than skin deep, the historians and the archeologists work hand in hand to produce a facsimile as accurate as possible of what a provincial capital town must have been in the days before the Revolution. Their purpose is primarily educational, whereas the purpose of the Disney fantasies is primarily escapist.

Disney World, which is fresh in my mind as Disneyland is not, looked to me recently like a town designed by a Landmarks Preservation Commission in a moment of euphoria. No late nineteenth-century town in America was ever so spic-and-span, its surfaces so crisply painted, its shops so engaging or its public buildings so little abused by political hangers-on or so unstained by tobacco juice. Here was a



Sleeping Beauty Castle, Disneyland

spotless, odorless town made by pastry cooks, not by architects and carpenters, too good to be true, as fantasy should be, and filled with anachronisms that would drive a Williamsburg archeologist up the wall: horsescars and motor buses head to tail, the "old West" rubbing elbows with a "Crystal Palace," a remote country cousin of the first world's fair building ever built in 1851 in London. There is nothing feckless about the management of Disney World, and yet there is nothing that so denies the past as to represent it as clean and sweet smelling. Williamsburg in this regard no more tells the truth than Disneyland or Disney World. You can't expect archeologist to reproduce the stink of open drains in the street or unrefrigerated meat or unbathed patriots, now can you?

Continued on page 20



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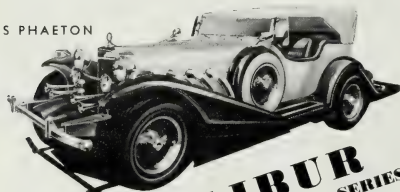


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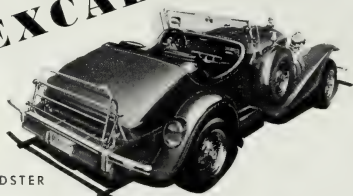
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Daniel Webster once said, "The past, at least, is secure," a statement which, if he were now alive, he would find it necessary to qualify in a dozen ways. It is unlikely that there has ever been a nation more reckless with its past than ours, so quick to tear down its monuments for the sake of a better real estate deal, so careless with the genius of its architects and artists if they happened to stand in the way of what we call "progress" when what we mean is "profit."

What Disney's fantasy towns and Williamsburg represent is a revolt against progress and an escape from what we are encouraged to believe are economic realities. There is an interesting contradiction in the fact that at the same time that we are ruthless about tearing down perfectly useful



The Governor's Palace, Williamsburg

and occasionally beautiful buildings because we say they are uneconomic, we spend millions upon millions to construct inaccurate imitations of what we destroy. We do this in order to create the illusion of a world that never was and to kid ourselves into believing that there were times and places in the not very distant past where we might have escaped the pressures of time and place, of speed and congestion.

Lord Bryce was righter than he knew when he said, "one's heart sinks at the feeling that nothing historically interesting has ever happened here, perhaps ever will happen." But he would not have envisioned the day when nostalgia for an American past that never was would be something that millions of Americans would pay through the nose for, as they do at Disney's billion dollar escape hatches. He could not have guessed that, in this nation that urgently claims the future for its own, nostalgia based on fantasy, not fact, would draw us like filings to a magnet. □



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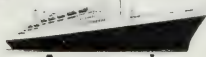


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INTERNATIONAL ART MARKET

Understanding European Auctions

by Howard L. Katzander

This may be the time to take another look at helpful hints for travelers making plans to visit Europe in the spring. There is, of course, that hint about taking along an extra suitcase for all the unexpected things you will buy on the Rue du Faubourg Saint-Honoré, Bond Street and the Piazza San Marco. Only these days don't carry an empty suitcase abroad. Fill it with money. Most likely you'll need it.

Inflation, which is worse everywhere than in the United States—with the possible exception of West Germany—makes it necessary. One suggestion is never to change money anywhere but in a legitimate banking establishment which posts the daily fluctuations in exchange rates. And, if you are planning to look in on the foreign auction scene, prepare yourself by knowing what to expect in terms of add-on costs.

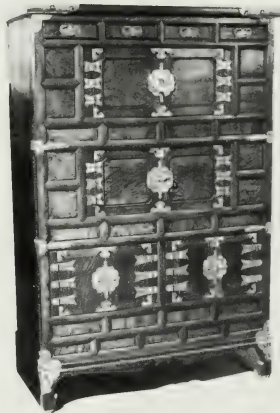
If you do buy something which is too bulky to be carried aboard the plane, do not assume that boat freight will be your best bet for shipping it home. While the rate per pound is probably cheaper than air freight, the added cost of providing a strong crate may well raise the shipping costs higher than the relatively inexpensive framing needed for air freight.

It is also important to understand something of the tax laws which apply to auction purchases. In *Britain*, except in rare instances under the new Value Added Tax regulations, the buyer is not likely to have to pay a tax on items bought at auction. There are export controls: on items costing more than £1,000 an export license may be required. In *France* there is a system of graduated taxes on auction purchases: eleven-and-a-half percent on items costing from 6,000 to 20,000 francs and ten percent on articles costing more than 20,000 francs.

In *Germany* there is a flat ten percent tax payable by buyers at auction, but there are no experts and no protection for the buyer. Strictly *caveat emptor*, but the better German houses build their reputations on their reliability and generally will make good, if you can prove that something has been misallocated. There is a tax of between fifteen and twenty percent in *Switzerland*. The country is a European crossroads, and the Swiss houses deal in almost everything. Modern paintings are sold in the late spring and early summer.

In *Holland* there is a twenty percent tax on auction purchases with no controls or experts or limits on exports, except in the case of articles the government regards as national treasures. There is an old auction tradition in *Portugal*, and great rarities from the collections of old families frequently turn up at otherwise undistinguished sales. There is a tax of fifteen percent, and there are no barriers to export. As for *Italy* and *Spain*, buying at auction in these countries—and getting permission to export your purchases—is so complex and so costly that the foreigner would be well advised to avoid the sales.

In general, under the present economic situation, you are going to have to be as sharp as a Middle Eastern trader in dealing with foreign auctions. Otherwise you're going to run the risk of being badly bruised. □



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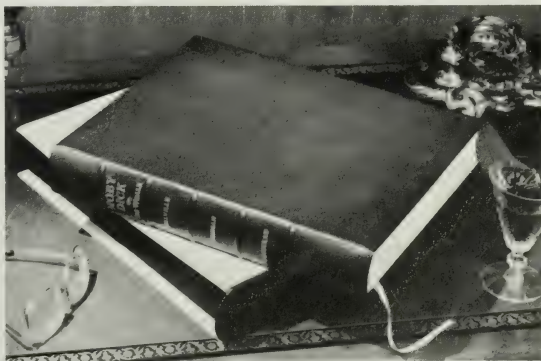
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TRAVEL

Passport—Exotic Gardens from Srinagar to Singapore

If the best gardens of Europe are in the French and English style, so the gardens of Asia match—and perhaps surpass them, with the complex Japanese arrangements and the opulence of the Mogul style on the Indian subcontinent.

Japan

The Japanese art of gardening comes in various forms, ranging from a free-flowing landscaping related to architecture and painting to a more austere form of sand-raked gardening in which stones are placed in patterns that conform to some of the principles of Zen Buddhism. In Tokyo, aside from the well-known Kōkyō Higashi, Kiyosumi, Meiji Shrine and Rikugien Gardens, there is the Shinjuku Gyoen, near the second most important commercial area. It is not too well known to tourists and is about twenty minutes by taxi from the center of the city. The Shinjuku Gardens are an oasis of beauty among roaring traffic and tall buildings. An easy way to see another beautiful garden is to visit the ten-acre landscaped area behind the *New Otani* Hotel. It was once a private aristocratic enclave and has lovely walks, stone lanterns, brooks and stepping stones. It is enchanting and peaceful.

Kyoto's profusion of gardens goes hand in hand with some of Japan's greatest classical architecture. The gardens of Chishaku-in Temple, Daitoku-ji, Ginkaku-ji Temple, Heian Shrine and Saiho-ji are among the best known and the most photographed in the world. All are open daily. However, permission must be obtained from the Imperial Household Agency to visit three other perfect gems of gardening—those of the Katsura Imperial Villa, the Old Imperial Palace and the Shugaku-in Imperial Villa. The latter has seventy acres and is actually a garden complex on a hill, complete with a lake, bridges and waterfall. Some less well-known gardens in and around Kyoto are found at the Awata Palace, the Omoru Palace and the Daikaku-ji Villa.

Kyoto may have Japan's greatest concentration of beautiful gardens, yet some of the finest are in remote areas. As an example, there is Ritsurin Park on Shikoku Island. With its series of gardens and vast grounds dating back to 982, it is almost unknown to Western tourists, although well-known to the Japanese. The Kenrokuen Gardens in the walled city of Kanazawa on the Sea of Japan are considered among the country's best. They are totally unknown to foreign tourists and even to most Japanese. They have fantastic landscaping, pools and precise arrangements. Rinnoji, a landscaped garden near Sendai in northern Honshu is equally marvelous.

As noted, some of the better Japanese hotels have their own splendid gardens—among them, the *New Otani*, the *Okura*, the *Pacific* and the *Palace* in Tokyo.

India

The Shalimar Gardens of the great Mogul Emperor Jahangir at Dal Lake in Srinagar, with their terraces, fountains, marble pavilions and flowerbeds, were dedicated to love and conceived to arouse the senses. There is also the garden of Emperor

Akbar the Great on the other side of the lake. Jahangir, Akbar's son, honored his father with a mausoleum in Sikandra, near Agra. It is set inside a vast, fantastic garden often bypassed by hurried tourists.

Pakistan

Located in the outskirts of Lahore are the counterparts of Srinagar's Gardens, the celebrated Shalimar Gardens of Emperor Shah Jahan. Dating back to 1642, this vast complex consists of three lakes, some canals, marble waterfalls, several hundred fountains, pavilions and extensive flowerbeds. Everything here is calculated to please the senses. And not to be overlooked are the Gardens of Jinnah in another part of Lahore, not far from the Intercontinental Hotel.

Singapore

Singapore calls itself the "Garden City," partly because of its many parks and gardens and partly because citizens are encouraged to plant their own. Among the most beautiful open to the public are the Botanic Gardens, designed by Professor Nakane and one of the best Japanese gardens outside of Japan. In addition the ten-acre Mandai Garden is notable for its many orchids, some of them rare species. And in the haste of travel do not overlook the lovely two-acre garden at the Siong Lim Temple.

Indonesia

The 275-acre Botanical Gardens of Bogor, near Djakarta, is one of the most extensive in the world with several hundred thousand plants and tree species, as well as an orchid house. They also have a branch at Tjibodas in the nearby mountain area. More remote are the gardens of the water palace complex at Karangasem on eastern Bali, or the orchid gardens of Carl Bundt on the island of Sulawesi near the seaport of Makassar, which is visited by relatively few tourists.

Iran

It is often forgotten that the Mogul emperors who gave India a short but golden age were of Persian descent and that some of their architectural and landscaping principles were put into practice in this country. The Gulestan Palace Gardens, or Garden of Roses, in Teheran and the Melli and Valiahid gardens in Shiraz reflect this. It is particularly apparent in the exquisite floral arrangements found here.

Ceylon

Kandy's fantastic 147-acre Botanic Garden has every conceivable type of tropical plant from orchids to tea and chocolate. Also noteworthy, but less accessible, are the Hakgala Botanical Gardens in the highlands near Nuwara Eliya. An added attraction is the fact that leopards can be found in the surrounding area—if you consider leopards an attraction.

Taiwan

Taipei's Botanical Gardens are complemented by the Shihlin Institute of Horticulture and some classical Chinese gardens in the New Park. Less well known, but worth a visit, is the garden of the Lin family compound in Panchiao, about half an hour from the city of Taipei.

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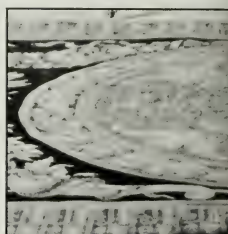
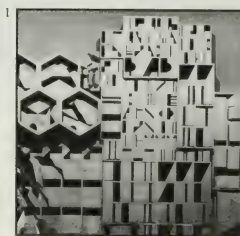
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COLLECTORS' CLOSE-UP



1. Cover

The extraordinary wood sculpture filling one wall of designer Jay Spectre's Southampton, Long Island, country retreat is the work of the doyenne of American sculptors, seventy-five-year-old Louise Nevelson. She began to create wall sculpture in the mid-1950s, the scale of it partially influenced by her years of work with Diego Rivera. Nevelson never attaches the components with nails but lets the weight and size of each unit guide its placement within the piece.

2. Page 38

A lovely tenth-century Khmer bust is just one of the many rare treasures in the Paris apartment of Madame Hélène Bokanowski. The art of this ancient civilization (seventh through fourteenth centuries) was rediscovered in the 1860s with the unearthing of its ruins in the Cambodian jungle. It originally grew out of the Indian culture but then thrived as a separate entity. Sandstone was the favored material.

3. Page 39

Among the many rare objects and artifacts in Madame Hélène Bokanowski's Paris apartment is this striking Sumerian head, which exemplifies the tension between likeness and symbol. It dates from 3,000 B.C., the flourishing period of Sumerian art. The eyes originally were filled with stones, fulfilling the characteristic of all Sumerian sculpture of using different materials—such as metal and stone—to obtain color contrast.

4. Page 57

Centered in the elegant Living Room of the Milan palazzo of Signor and Signora Romeo Invernizzi is an outstanding antique hand-woven wool rug of the type produced for just such affluent households of the eighteenth and nineteenth century by the Savonnerie rug and tapestry factory in France.

Continued on page 32



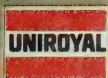
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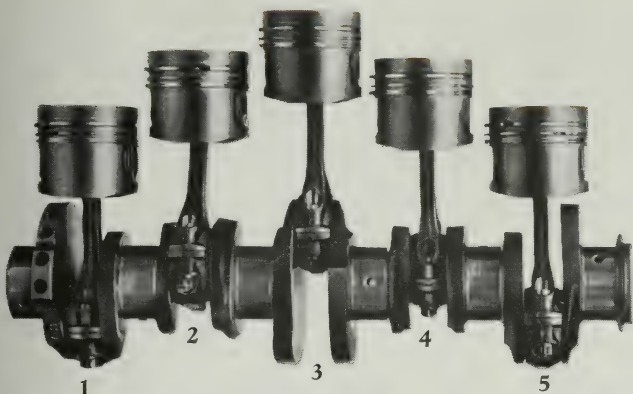
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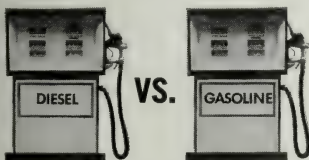
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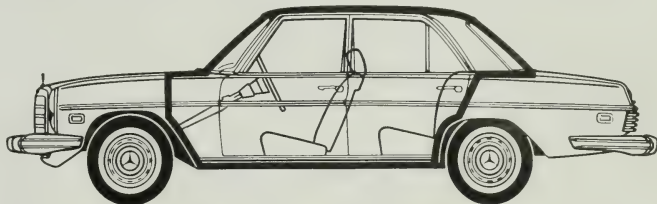
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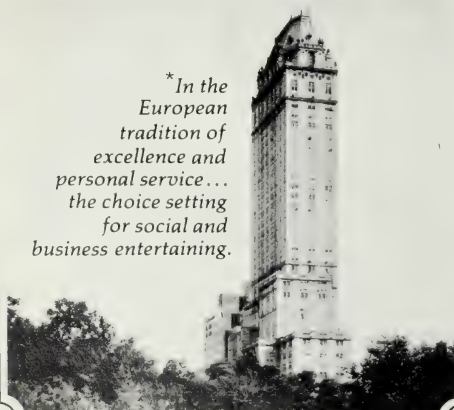
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COLLECTORS' CLOSE-UP

Continued from page 28

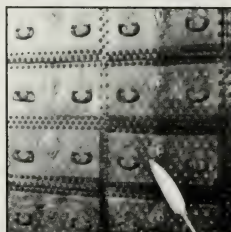
5



6



7



8



5. Page 75

This steel Regency planter stands gracefully among other antiques in Frank Austin's Los Angeles penthouse. The tripod shape, based on the ancient Greek model, is remarkable for its legs in the form of animal hooves and the controlled precision of its elaborate metal carving.

6. Page 99

Among the many examples of oriental décor in the Texas home of Dr. and Mrs. Gene Burke is this large antique Japanese jar. It is one of a pair, decorated with a pattern of warriors in battle. The lids are crowned with large knobs, and the surfaces are highly ornamented, encrusted with gilt and enamel. During the course of the nineteenth century a good deal of Chinese and Japanese art and oriental antiques found its way into Texas through the busy port of Galveston.

7. Page 105

In the living room of Mr. and Mrs. Franc Ricciardi's New York apartment two important eighteenth-century Goan chests flank the fireplace. The chest shown above, made in the Portuguese colony of Goa in the Far East for the European market, has the characteristic ivory and mother-of-pearl inlay work which serves to lighten its massive quality.

8. Page 113

The American artist Fitz Hugh Lane (1804-1865) produced a number of canvases of the same scene, but the "View of Boston Harbor" shown here is considered to be his best. Signed and dated in 1852, the oil painting now hangs in Washington, D.C. in the newly decorated Thomas Jefferson Room in the Department of State. The painting is displayed prominently next to the fireplace, along with other art of the period. It is available for donation at \$80,000.

Continued on page 34



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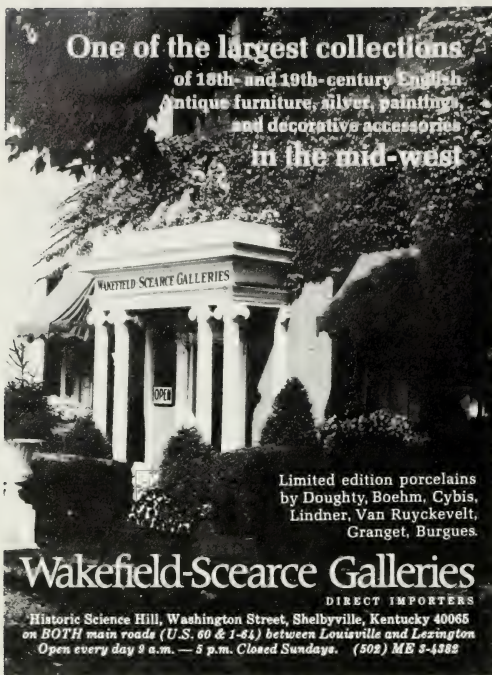
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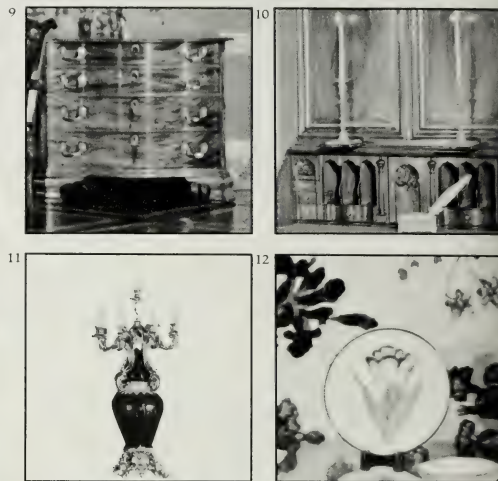
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COLLECTORS' CLOSE-UP

Continued from page 32



9. Page 113

On view in the Department of State's Thomas Jefferson Room is a magnificent pair of Massachusetts Chippendale mahogany chests, circa 1775-85, attributed to Elijah Sanderson of Salem. It is one of only two known sets of matching American chests in a U.S. public collection. Each has a molded serpentine top with outset corners above a molded skirt that continues down to canted ogee-bracket feet. They are available for donation at \$25,000 each.

10. Page 114

One of the treasures of the Department of State's Thomas Jefferson Room, this is perhaps the finest New York Chippendale secretary-desk, circa 1765, in existence. The bonnet top is crowned with an eagle finial, and the panel doors have gilded molding on the exterior. There are candle slides, and the interior of the desk is fitted with serpentine drawers.

11. Page 127

This vase, one of a pair in Michael Szell's London apartment, is an unusual example of English tin, japanned or coated with lacquer. The vases were made in Pontypool, renowned for this sort of work, circa 1780, and the elaborate gilt candelabra was added at a much later date.

12. Page 129

The Swansea botanical china, which inspired the fabric designs in Michael Szell's London apartment, is extremely rare and difficult to acquire. Made only for a few decades at the turn of the nineteenth century, this type of cream-colored earthenware, more nearly faience, was beautifully decorated with realistic paintings derived from contemporary books on botany. Mr. Szell acquired a good deal of his collection in Wales, where the china was displayed on Welsh dressers. □

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The advertisement features a large, dark bottle of Cointreau in the background. In the foreground, a framed picture depicts a warm, intimate scene of four people in a living room. A woman is seated in a rocking chair on the left, smiling. A man sits on the floor in the center, holding a glass of Cointreau. A woman sits on the floor to his right, also smiling. A man stands on the right, leaning over the seated woman. The framed picture has a label that reads: "IMPORTED 80 PROOF COINTREAU LIQUEUR SPÉCIALITÉ PRODUCT OF FRANCE".

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The Collectors: Madame Bokanowski

Photography by Pascal Hinous



2



1. Drawings by Braque and Picasso hang on Living Room wall next to window facing the Ile Saint-Louis. Desk holds Louis XV inkstand and medal collection.

2. Graceful 10th-century Khmer bust.

3. Renoir landscape of about 1910 provides background for bronze lovers by Ipoustéguy and Louis XVI candelabra.

4. Ancient Sumerian head, dating from 3,000 B.C., adds mystery to eclectic collection.

Madame Bokanowski belongs to Tout-Paris, the elegant upper echelon of French society. Her husband is a senator, and she entertains extensively in a duplex apartment in the Marais, that charming old section of the city centered around the Place des Vosges. Painters and politicians and fashionable people gather here with regularity. The apartment provides a view through the trees across to the Ile Saint-Louis, and from the windows one can observe the comings and goings of river barges on the Seine. It is one of the most enchanting sections of Paris.

The paradox is that Hélène Bokanowski—a lady dressed by Cardin, a sophisticated Parisian who dines out often and attends avant-garde dress rehearsals as well as the opera—has a degree

in art history and is the only French translator of Virginia Woolf worthy of the name. At the moment she is studying the poetry of Dylan Thomas. In her childhood she knew Picasso well, and one of her friends was Carson McCullers, in the days before the Second World War when that writer lived in Paris. The city then was a brilliant literary and intellectual capital.

Such a background explains why creating the décor of her own apartment has been the diversion of a very intelligent woman rather than the whim of some frivolous lady of fashion. Three traits seem to dominate her personality: curiosity, a feeling for the past and enthusiasm for the contemporary. Coupled with other admirable qualities—elegance, knowledge, a splendid sense of





Above: Organic furniture by Nicola in Living Room contrasts with paintings by Max Ernst and Bonnard. End table holds small Matta painting and violin by Arman. Opposite: Vitrine containing Chinese and Persian ceramics partially divides Library from living room. Louis XVI armchairs face Giacometti table and oval Picasso, c. 1912, hanging on Louis XIV boisserie. Following pages: View from library past living room to dining room emphasises light-warmed expanse of gallery-like apartment filled with small and large treasures. Chinese Wei figure stands guard at partition supporting Léger drawing.

humor and a feeling for comfort—these cardinal virtues have served to bring her house to life and make it a delightful place in which to live.

Her curiosity is responsible for the incredible number of objects, quite apart from tables and chairs and lamps, gathered together in the apartment. But there is no lack of order, although the décor is deeply personal, almost subconscious, and follows none of the usual rules of logic or "good taste."

The residence is remarkably interesting, however, and full of surprises. Here and there on tables, for example, contrasting elements are balanced quite as elegantly as they would be in a sentence by André Malraux: pre-Columbian artifacts mix with Chinese antiques and art nouveau. An enthusiasm for modern

art makes the Bokanowski house one of the first in Paris to have opened its doors to exponents of pop art, to Clovis Trouille and other young artists. While curiosity and an affinity for contemporary art have influenced the décor, family heritage and a feeling for the past have made perhaps more important contributions. That heritage is apparent throughout the apartment.

Hélène Bokanowski comes from a long line of collectors, and her taste for the beautiful and her flair for discovering what is rare and unusual are in the blood. Some of the most impressive things she owns come from her uncle, Alphonse Kann, who was one of the most perceptive collectors of the early twentieth century. His house contained, along with paintings by Degas and Pi-



casso, many exquisite small collections: Persian faience, Egyptian statuary, Chinese cloisonné. Her uncle taught Madame Bokanowski a great many things, and he would often say: "Always follow your own taste, even though you make mistakes." And she has never bought or kept anything unless it reflected far more than the fad of the moment. Her early training would preclude such a possibility.

It is essential to have some understanding of Madame Bokanowski herself before considering the décor of her apartment. Upon entering one is immediately struck by a feeling of unreality: the walls of the entrance hall and the stairs which lead to the second floor are painted with clouds, wisps of smoke and traces of blue like those appearing

in the last rays of the setting sun—symbols which begin and never seem to end. Ceilings and walls are covered with paintings by Graziani, an artist discovered by Marie Laure de Noailles. The clouds pass through the doors and extend in all directions.

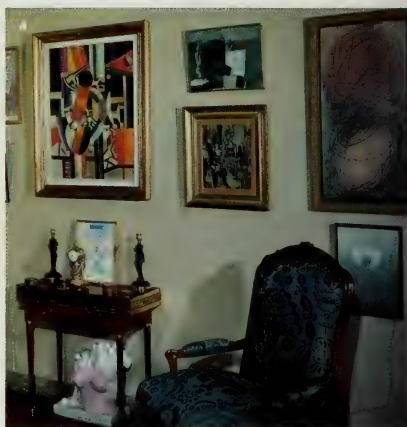
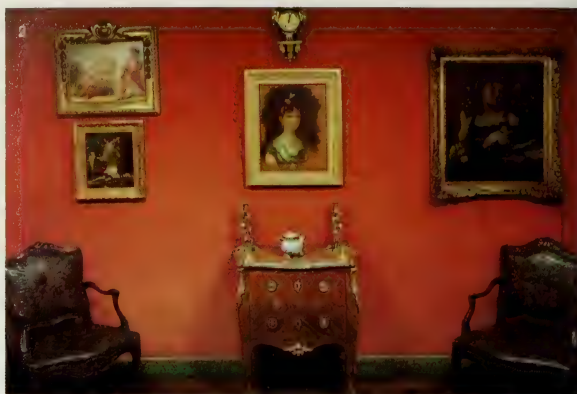
The sense of space is overwhelming: there are no doors between the entrance hall and the long gallery. The gallery contains a series of vitrines which separate the area into three parts: a library done in boisserie, a large living room and a dining room. The atmosphere is a mixture of simplicity and apparent confusion. Sunlight floods through the windows, glittering on gold and bronze and gliding over green plants until it comes to rest on the Versailles-style parquet floor which covers the entire

gallery. The atmosphere is one of crowded opulence and simple comfort.

The logic of the décor is not immediately apparent as the eye moves at random from vitrine to table to painting to statue. But one soon notices that each panel of boisserie has an important canvas at its center: a Braque between two windows, a Bonnard, then a Leger, a Goya in the dining room. A seventh-century Chinese statue stands guard at the entrance to the library where one gathers before dinner. An important Picasso of the cubist period occupies a space over one large sofa and a group of Louis XVI armchairs. On the partition which divides the room almost in half are a Leger and a Pignon. On a table by Giacometti is a very rare Chinese bronze of the fifth century B.C.;







1. Antique ormolu chandelier hangs above Staircase with bronze work by Giacometti and frescoes by Graziani.

2. Above Louis XV armchairs and 18th-century commode signed by Stumpf in Dining Room are paintings by Fragonard, Boucher, Goya and Courbet.

3. Art nouveau silver candelabra and tableware on damask cloth create intriguing and elegant Dining Room setting.

4. Paintings by Lèger and Braque hang behind table signed by Riesener and armchair signed by Lelarge, both 18th-century.

5. Collections of Burmese templeware on Giacometti low table and art nouveau silver and china share display space in Bedroom. Painting by Estève looks toward Louis Philippe papier-mâché work table.

on others there are artifacts by Malaval, a bronze Hittite head and a Roman head coming from a church in northern Spain. A bureau plat filled with papers serves to separate this part of the gallery—a gallery which actually occupies the entire first floor of the duplex.

Much could be said about the countless objects which Madame Bokanowski has casually placed on tables without any apparent worry about having them broken. To be sure, the most precious bibelots are high up in vitrines next to some modern pieces. The collection is extensive: on a Louis XV table a bronze doré by Ipoustéguy; on a Louis XVI table a Lipchitz bronze between two Régence candelabra; under a little desk by Riesener a female torso by Malaval; and on another a blue violon

buried in plastic by Arman. The same eclecticism can be seen in the vitrines which occupy the space between the windows: Byzantine and Oceanic, Chinese and Peruvian mix well together. Through the windows you can see the Pont Marie with its massive pillars that were constructed during the reign of Louis XIV and are rich in history.

Recently Hélène Bokanowski has replaced a classic Louis XVI couch with one in the form of a gigantic hand which goes with chairs by Nicola in the shape of a woman kneeling. In the same spirit two enormous sparkling eyes light up one end of the room. And here are to be found the most important modern paintings in the collection: work by Bonnard and Lèger, for example. To these impressive masterpieces inherited



from her uncle she has added a Matta and a Max Ernst. A Cézanne watercolor is next to an Artschweir, a Clovis Trouille and a Marie Laurencin. The most curious juxtaposition involves two admirable ink drawings: a study for the *Demoiselles d'Avignon* by Picasso and Dürer's *Adam and Eve*.

Some rather theatrical curtains separate the dining room from the rest of the gallery. They are red and lighted by a Louis XIV chandelier of bronze doré bright as the sun. The room is set aside for paintings of an earlier time: a beribboned little girl with the expression of a clever kitten by Goya is one, a study for the great work in the Prado in Madrid, *Charles IV and His Family*. A Courbet maiden is bright and luminous on a dark background, along

with a ravishing small Fragonard and a Boucher. There is a very beautiful Louis XV commode, a signed piece, and there are comfortable chairs covered with red damask pillows. For important dinner parties the round table is also covered with red damask and decorated with extraordinary art nouveau objects in silver. When there are more than ten guests for dinner, two other round tables are added. The gallery, full of light and flowers, gives the impression of a lovely fête and reflects the charm of the city beyond its windows.

Passing through the Graziani clouds one climbs the staircase whose bronze railing is the work of Giacometti and enters Madame Bokanowski's bedroom. The prodigious crowding in the room approaches the overwhelming. There is

a portrait by James Tissot, and a painting by Clovis Trouille. The furniture is mother-of-pearl, and bamboo étagères are filled with art nouveau pieces, many of them silver. There is a large Estève above a sofa, and in a treillage are placed the innumerable invitations which Madame Bokanowski receives for dinners and opening nights and art exhibitions and all the other emblems of a busy social life.

But, in the middle of this apparent disorder there is a neat table with books and papers on it. Remember that this is the house of a writer who, most of the time, prefers blank white paper to engraved invitations. Hélène Bokanowski has succeeded in creating the perfect background—a setting for work as well as for the company of friends. □

Mood for Manhattan

Designer's Own New York Apartment

Interior design by Ferris Megarity



Contrast of white molding and dark, lacquered walls in Living Room is repeated in zebra-design rug. Cotton and linen print by Brunschwig & Fils covers matching chairs. An Italian mirror is over the sofa.

Photography by Richard Champion

On leaving the rich, dark hall of the New York tower apartment you move into an oasis of light, the golden heart of the living room. "I wanted it rather dark with the contrast of a lighted area for a sparkling effect," says owner-designer Ferris Megarity.

The central area glows with the warm light of Belgian *tôle* candelabra, tiny lights reflected in their crystal and amber prisms, with shaded lamps and the gleam of gold frames and silver objects interspersed with the sharper accents of glass and mirror. A view of the night city with its abstract patterns

of lighted windows adds an extra dimension to the general luster.

Mr. Megarity's apartment is the culmination of years of collecting, planning, arranging, rearranging. It represents a progression that is still in action. "I don't believe in being static," says the designer. "For one thing, you can't be in my business. I agree with the person who said, 'We collect things the first fifty years of our lives and spend the last fifty years getting rid of them'."

As director of fashion merchandising for the home furnishings division of B. Altman & Co., he has had a unique

opportunity to observe things all around the world and to delve into every market. What might seem an enviable job has in the last fifteen years sharpened his sense of design and his eye for the subtle and the intrinsic. It has stripped away nonessentials and heightened his appreciation of style. This can be seen in the objects he has collected and in those gifts he especially values: the squares of Charles X needlepoint sewn together as a rug, an unusual antique silver basin which is a perfect wine cooler, a Nepalese religious picture executed in gold metal



Inviting Dining Room table is international in character with Japanese Imari dinner plates, Bohemian wine glasses, ivory English pepper mills, Sheffield candlesticks and tablecloth based on ancient Javanese design.

filigree and set with colored stones, the Chinese-puzzle wine pitcher, and an impressive collection of Chinese porcelain and antique Japanese Imari.

Ferris Megarity's practiced eye was trained in fine arts and art history at the University of Texas. "It's held me in marvelous stead," he observes. "Every step of the way it has been a continual boon, especially when I traveled. I found my training let me function as an editor when I had to coordinate the efforts of a number of people. It gave me a sense of the past and also put the present into perspective."

His academic background, his years of decorating experience at B. Altman & Co., and his extensive travels have all contributed to the design of his apartment. He had to cope with the featureless box of the modern apartment and in the process create the sort of place he felt he wanted. "Most of the architectural look has been the result of my hand," he says. "For example, I eliminated the dining alcove, because I wanted to eat next to the windows. I think that in New York you should have a New York view."

With the need for the dining alcove

gone—it was an extension of the living room—he turned it into a separate area by putting up a solid wall. Bookshelves were added to camouflage the kitchen door, and the room now has a handsome low, bronze fireplace with his collection of blue and white china on the mantel. The small room is a definite entity, and its creation adds intimacy to the apartment and provides an unexpected vista for the living room—the kind of thing you usually find in older houses with more generous space.

"The one thing I wanted in my apartment was serenity," says the designer.



Transformed dining alcove becomes a charming Library with crowded bookshelves, antique chandelier, copper Directoire mantel and 18th-century French trumeau. Large painting is Spanish colonial.

"After a hectic day at the store I wanted a place with my own style, expressing my own personality."

He gives frequent small dinner parties around his Biedermeier-style table, topped with black glass. "I do most of my entertaining at night. I don't care for cocktail parties. I did have one here for David Hicks with thirty-five people, but it was too many. Since I like to cook, I'd rather have six for dinner."

The theme of the apartment as a safe and comfortable haven is constantly repeated. Ferris Megarity's sense of tradition is strong; he was born in Waco,

Texas, and his ancestors came there from the Old South—from Georgia and Tennessee and North Carolina. His heritage, developing from that early cotton kingdom, has made him acutely aware of the value of roots and the necessity of preserving them. In his spare time he is, in fact, a member of the National Trust and is conscious of preserving our American heritage.

For quiet moments at home—for writing letters or organizing notes, reading or watching television—he has set up a comfortable "control center" based around a tufted chaise in his

bedroom. Although the metal tester bed is somewhat severe, as are the silver-patterned wallpaper panels, the room is warm and relaxed. It is Ferris Megarity's safe harbor, an area of calm made necessary by a life devoted to travel and work in a store teeming with activity. Here he is surrounded by framed photographs of family and friends, and he is at peace.

"I love New York," he says. "One reason is that you meet so many people in different fields. You can have such a varied life. In this country, New York is a world-within-a-world." □



Japanese silver-leaf wallpaper brightens Bedroom and sets off decorations of interest: small table with African sculpture base of a leopard and colorful needlepoint pillows on the button-tufted bed.

Game Tables

From Piquet to Backgammon

The names of some of the games have changed, but card and game tables are today used in precisely the same way as when they were built. Desirable and useful, antique game tables are set up in the main room of many collectors' homes, as if an eighteenth-century baron had just left after a few disappointing hands or a backgammon-crazed modern youth were about to enter. One collector uses her six Georgian tables for afternoon bridge club meetings and eighteenth-century evening parties at which both the guests

British and Continental craftsmen did not begin making actual game tables until the seventeenth century. And it was in the robust, rambunctious, hospitable and gambling atmosphere of eighteenth-century England when gaming parties formed such a significant part of social life that card and game tables came into their fullest prominence and greatest use.

The card table became an essential furnishing in the homes of upper-middle class merchants, landed gentry and aristocracy. The women of the households, even more addicted than their husbands to betting large sums of money on whist, loo and other games, took a special interest in seeing that their homes were properly furnished for these indoor sports when it came their turns to entertain.

The tables were typically made of solid walnut or oak with walnut veneers and had a rectangular, hinged folding top which opened to a square table above slim cabriole legs and ball-and-claw feet. Carvings of acanthus leaves and shell ornaments occasionally adorned the knees and feet. Some tables were semicircular in design when closed, opening to form a round playing surface. These usually had modified cabriole legs without carving, or straight legs tapering to a spade foot. And when the top of either style was opened, there were four scooped out hollows to hold

either money or counters. Commonly called guinea pockets or fish ponds, the nonmonetary counters were also called "fish," regardless of shape. Two additional circular recesses, sliding panels or swing sockets contained candlesticks.

Baize was the most common covering but more elaborate tables were sheathed in velvet. Some card tables even displayed intricate petit point embroidery tops, demonstrating actual hands of four or five cards as the design, along with hearts, spades, diamonds, clubs and "fish". More infrequently, floral needlepoint patterns, then very much in vogue, also appeared.

The tables on the Continent and England gradually became more elaborate and frequently contained built-in backgammon wells, inlaid chess boards and triple tops, allowing three different games to be played on the same table with just a change of hinged leaves.



Eighteenth-century Genoese card table with leather top. Courtesy, Figli di Adolfo Di Castro, Antiquari, Rome.



Mid-nineteenth-century English skittles table. Courtesy, Richard Himmel, Chicago.

and the serving staff are in full period costume—although she prefers to offer bridge as the game, finding the two-hundred-year-old games of "loo," "piquet," "all fours" and "put" rather too complicated to play.

As early as 1667, Samuel Pepys records in his diary sitting down at a special table to play both cards and backgammon. Indeed the first game boards appeared in England and on the Continent in the fifteenth century, though



English Chippendale game table. Courtesy, The Dolphin, Menlo Park.

Thomas Chippendale, quick to capitalize on the two eighteenth-century trends of tea drinking and gaming parties, added to and improved existing designs in both tea and card tables. In England, he began the use of ivory and colored woods for game-board inlays, while Continental craftsmen simultaneously introduced them. Beautifully crafted, Chippendale tables emphasized simplicity and practicality.

Since a great many Chippendale,



Early-nineteenth-century black and gold
lacquered game table made in China.
Courtesy, Philip Colleck, New York.

Hepplewhite and Sheraton game tables were designed and executed, they are now found more often than earlier styles. Most featured straight legs, usually tapering to a spade foot. Chippendale and Hepplewhite tables are generally of mahogany, but Sheraton pieces are also found in satinwood decorated with inlay. Hepplewhite tables are often distinguished by marquetry on the sides as well as on the top.

Veneers rather than solid tops were sometimes used on eighteenth-century game tables, and those with solid tops have naturally survived in better condition. And, in addition to the early gate-leg or drop-leaf styles, a concertina action was used on rectangular-square



Early-eighteenth-century Queen Anne marquetry card table. Courtesy, M. Darling Antiques, Washington, D.C.

tables in which two of the table's four legs were hinged to extend simultaneously, receiving the foldover top. This provided a much sturdier playing surface, comfortable kneeholes and a more symmetrical look.

The last three decades of the eighteenth century saw elaborate and well-built classical game tables or tric-trac tables emerging from all major European manufacturing centers. The reduction of imports from abroad forced Amsterdam craftsmen to increase their efforts in table-making, distinguished by fine marquetry. The French, who had simple game tables as early as the reign of Louis XIII, reached new heights of elaboration in this, as in other areas, during the time of Louis XVI, with intricate folding panels, drawers and lift-off tops, as well as surface glitter.



Handcarved Chinese Export game table with revolving top. Circa 1815. Courtesy, Spiers & Paanakker, Los Angeles.

Lacquered Venetian tables appeared for playing *lotto reale*, and the Germans had their stolid table designs for cards, chess and backgammon playing. The Portuguese became famous for their game tables finely inlaid with ivory.

As the travel lag between England and North America lessened, so did the gap in styles, although American designers still retained their individual trademarks. A New York game table of the late-eighteenth century American Chippendale period was characterized by chunky ball-and-claw feet and heavy gadrooning along the skirt edge. Imported game tables were either walnut or mahogany, but as American designers began to manufacture their own they sometimes used less glamorous and more readily available local woods such as cherry, maple, pine and canoe-wood. Walnut and imported mahogany were used almost exclusively in New York and Philadelphia, while the local woods were more prevalent in New England and the South.

The American Hepplewhite game tables, the best of which were produced in Baltimore and New England from



English Georgian Cuban mahogany game table with leather top and gadrooned border. Courtesy, Loyd-Paxton, Dallas.

1780 to 1800, were also of mahogany but frequently had tapered legs and extensive inlays on the apron, legs and top. American Sheraton tables had fluted round legs, satinwood panels and in some cases fine carving. Duncan Phyfe produced four-columned pedestal-and-lyre-based game tables with acanthus leaf carving in the early 1800s, usually in mahogany, though rare examples are found in satinwood. One of Phyfe's most beautiful card tables of West Indian satinwood has the playing surface resting on an intricately carved pedestal of a bald eagle with its wings spread as support.

During the Federal period in America, English game tables continued to be imported, and the quantity actually increased, despite the proximity of the Revolution and the intrusion of the War of 1812. In England, the Regency tables, often inlaid with ivory, ebony



English lacquered boxwood game table with black and gold painted chinoiserie design. Circa 1740-1760. Courtesy, Albert Higgins and Assoc., Chicago.

and brass, were still fashioned from mahogany but sat on four short legs atop another small platform from which four curved legs splay out.

Card tables of all shapes—tripod, pedestal, rectangular and round—retained their popularity in the Federal United States, despite the growing moral and legal condemnation of gaming, which reached its final frenzy in the Victorian era. Thomas Jefferson had several game tables at Monticello, and a six-place card table is on view today in the reconstructed colonial town of Williamsburg, Virginia.

Most American game tables of this period are signed and highly ornamental, leaving historians and collectors all kinds of clues to state, city and regional preferences in veneer, carving, inlays and legs. In Baltimore, for example,



game tables were easily identified by their painted gilt and polychrome decoration, some even featuring detailed paintings of many famous Maryland houses on their sides.

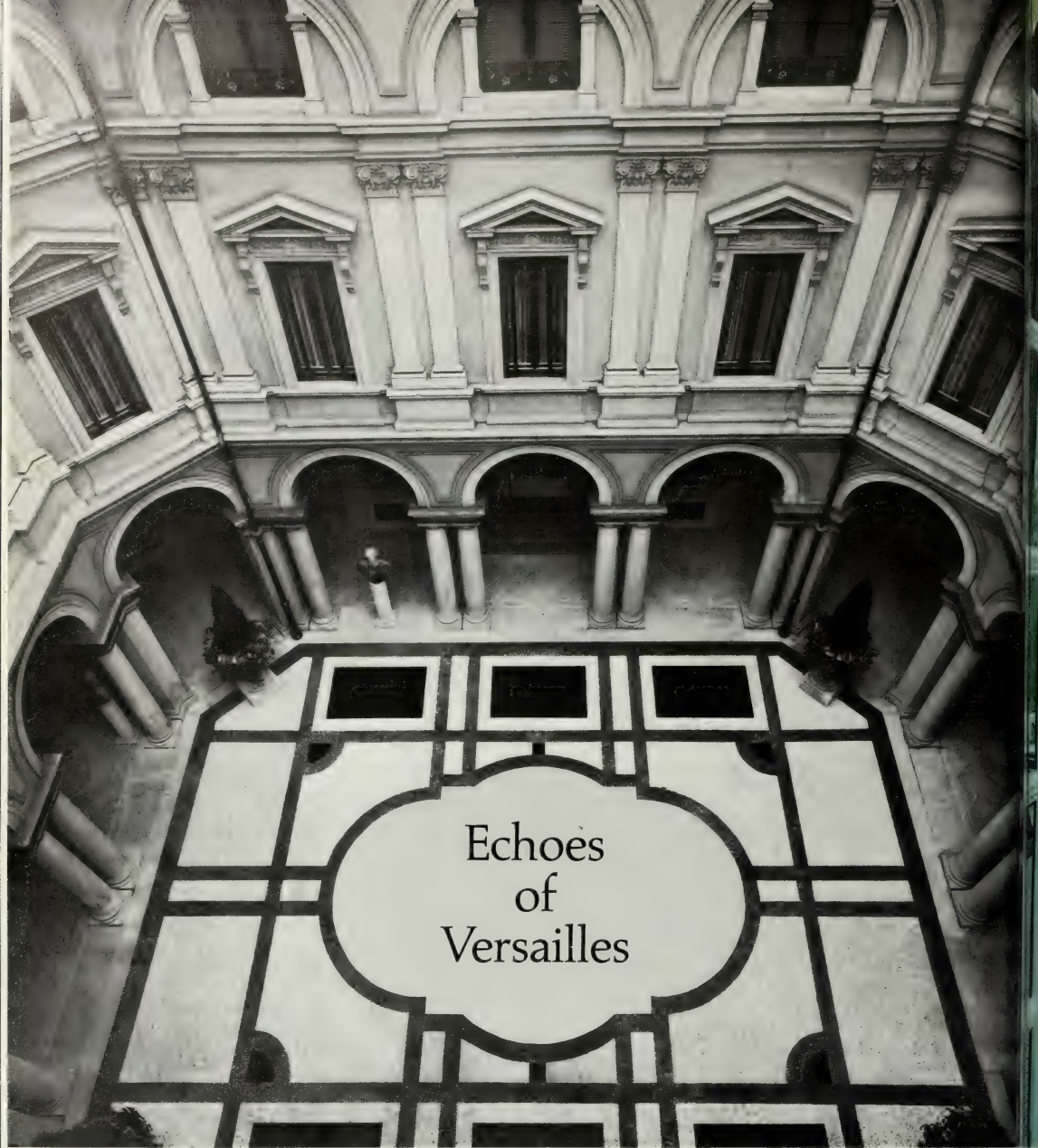
The price of owning one of these links with the past has increased markedly in the last few years, perhaps even more rapidly than other antiques, owing mostly to the renewed vogue of backgammon. Backgammon tables, selling for \$1,500 to \$2,000 six years ago, are now going for \$5,000. Quality English, German and Austrian tables are currently selling in the \$2,000 to \$3,000 range, while a simple solid Georgian card table probably can be found for about \$600.

An American pre-Revolutionary table brought a record price of \$40,000 at a 1974 auction, but Louis XVI game

tables, the most intricate in design and most adaptable to different games, generally bring the most consistently high prices and are listed with dealers in the \$50,000 to \$60,000 range.

At no time in history were game tables merely decorative, and few are seen in good condition today. Prices run accordingly. However, fine eighteenth- and nineteenth-century game tables are available, ready to be ferreted out of antique shops and be once more beautiful additions to hall or living room. As in the past they will again become the splendid focus of gaming parties and pleasant entertainment. □

English George II mahogany card table with candle brackets and guinea pockets. Circa 1740. Courtesy, Malcolm Franklin, Chicago.



Echoes of Versailles

Gilding a Palazzo in Milan
Interior design by Filippo Perego

Photography by Ugo Mulas



In the closing months of 1974 the finishing touches were being added to a rarefied and elegant vision of the eighteenth century in the busy industrial city of Milan. It was a time when the great ladies of Italy were leaving their furs in storage and their jewels in the vault.

In uncertain periods of economic crisis wealth must be discreet.

But inside the gleaming rooms of the Invernizzi palazzo the last breath of paint was being applied to exquisite paneling, ribbons of rococo decoration were being unrolled on tapestries and

Opposite: Courtyard of 45-room palazzo provides magnificent backdrop for rococo interiors. Above: Sixteenth-century gilded bronze eagles and carved wood caryatids guard mirrored Gallery, illuminated by Louis XVI bronze lanterns and huge windows.

rugs, and crystal chandeliers were being hung—their tinkling notes sounding a last, distant echo of Versailles.

"Luxury is the most refined, and frailest, flower of civilization," wrote Albert Guérard. Certainly its blossoms have been threatening to wither in Europe lately, under the twin exigencies of inflation and taxation. Perhaps it is only appropriate that an evocation of the age of Louis XVI should be carried out on the threshold of a new and less certain era in Western history. After all, the rococo was the ruling taste in France on the eve of revolutionary changes. The convolutions of that style, concerned as it was with the transience of *la douceur de vie*, seem to recall the famous words of Voltaire, who said in his old age: "Those who were not alive before October, 1789, do not know the meaning of happiness."

The designer of the Invernizzi palazzo is unabashed by the suggestion that such an extraordinary recreation of the past may no longer be possible in future years. Filippo Perego, who combines a fine mind with a discerning eye, leans forward and speaks in a voice suggesting both Oxford and Italy.

"Of course it's like a stage set in a sense, but then the owners lead a theatrical existence. Signor and Signora Invernizzi are people of superb taste, who entertain a great deal and who invest much thought and energy in the pursuit of perfection. Signora Invernizzi, in particular, was anxious that the palazzo be a reflection of these interests, and she insisted that every detail be authentic. My task was to provide a magnificent backdrop for their activities. I see it as a finished piece, complete in itself like any work of art."

Signor Perego, who is himself impeccable, pauses reflectively. He glows with that Milanese interpretation of British chic which relies on the carefully measured impact of tweed upon flannel and houndstooth upon check—an elegance quite matched in his approach to interior design.

"When I describe the palazzo as a finished piece," he continues, "that implies a static concept. I do not deny that this is so, but I think the reason for it has to do with the owners. They have found their role in life, and they are happy with it. They are mature people, and change is not a part of the philosophy of their generation. I believe the

first rule for a designer is to hold a mirror up to his client's personality, with the important proviso that the client is a person of sensibility. Naturally I will only work with people who understand what I do."

What Signor Perego does has established him as one of Italy's leading designers with a special reputation for the sympathetic and careful handling of historic buildings. It is an area in which he has a good deal of experience.

"I've worked on the restoration of villas and palaces all over Italy, France and Switzerland," he says. "I love to seek out the elusive spirit of an old building and coax it back to life. But in recent years I've been moving away from absolute fidelity to the past. We live in different times now, and there are fewer and fewer craftsmen available.

At present I like to think of myself as an eclectic—both in terms of working with fine pieces which a client may already own and in the sense that I feel modern design is a logical and intelligent approach to the problems of our times. It also gives me greater freedom. I design furniture, lamps and textiles. So a mixture of styles gives me the chance to put my own stamp on an interior, rather than simply being a 'conductor' with an orchestra of existing pieces."

The Invernizzi palazzo, however, is a relatively strict interpretation of the Louis XVI style. While the refurbished house has every modern convenience, the mood and the décor are literally historical evocations of a vanished age. Working within the limitations imposed by fidelity to a particular era has, according to Signor Perego, its own challenges.

"Obviously I would not advise anyone to embark on this kind of venture without the most generous of budgets. Signora Invernizzi gave me *carte blanche* to comb the antiques shops of Paris and London in order to assemble the finest examples of the period on the market. In addition, we have to gut the palazzo completely. It was built in 1900 and, while the façade was quite fine, the interiors were typically fussy, turn-of-the-century rooms. We needed scale and presence in order to do the newly acquired furnishings justice."

According to Signor Perego, there are two areas in which a designer can really express himself: color and lighting. "We have grown much more sophisticated



1. and 3. Savonnerie rug is central to symmetry of luxurious Living Room. Louis XIV ministre bureau displays gilded bronzes and fine Louis XVI marquises covered in handloomed silk velvet which contrast with soft tones of elegant setting. Detail shows celadon vase on rare, gilded bronze and polychrome marble table, circa 1500, from Rome's Barberini Palace, beneath 18th-century Venetian portrait.

2. Vitrines in hexagonal Study adjoining dining room exhibit important porcelain and vermeil collections.



in the use of color during the last two hundred years—and much less modish. A fashionable lady of the eighteenth century changed her chair covers and draperies every year as a matter of course, simply to conform to the vogue of the moment. Today a color scheme

is integrated into the design of an interior and carefully modulated to reflect the quality of the rooms. And with lighting we have so much more freedom in comparison to the rococo era. I can literally paint a room with light and bring out particular details—by spot-

lighting a picture, for example, or emphasizing the delicacy of a molding."

Plants are another favorite Perego motif, and the rooms of the Invernizzi residence abound in palms, ferns and other exotica. "It is something I learned from the Americans," says the designer.



1. Boiserie-walled Dining Room illustrates ornate character of rococo décor, complete with elaborate detailing in furniture, fabric, tapestry and porcelain.
2. Louis XVI French marble fountain occupies niche in silk-walled Cinema.

3. Louis XV gilded mirror and commode share one Master Bedroom with superb brocade-draped Louis XV bed à la Polonoise.
4. Authentic period furniture, French marble mantel and rare Savonnerie rug, all Louis XVI, grace small Salon.

5. Sitting Room of one Master Bedroom suite overlooks palazzo garden and greenhouse. Table between Louis XV lacquered bergères displays rare collection of blanc de chine.
6. Meissen sconces and Louis XVI boiserie adorn one of Master Bathrooms.



"When I visited the United States for the first time, I was overwhelmed by the lushness of plant life in houses and apartments. And everyone seemed to be living with giant trees in their living rooms! Italians have always been a little suspicious of greenery, but I feel I'm

beginning to change all that."

Secure behind its black and gilt railings, the Invernizzi palazzo is complete. It is a monument to the steadfastness of the owners' taste in a time of uncertainty and to the talent of a designer who has succeeded in one of the most

difficult and subtle tasks of all: the reconstruction of the past in a way that is neither academic in its faithfulness nor foolish in its liberties. Rather it is the light and musical evocation of an age which was serious in its pursuit of elegance and happiness. □

Classic Modern

A Definitive Statement in Southampton

Interior design by Jay Spectre

Photography by Jaime Ardiles-Arce



"I found I had something to say, and I believed it." Armed with this conviction, Jay Spectre came to New York six years ago and started his own firm. Beginning in Louisville, Kentucky, he had done mostly period rooms, including importing his own antiques. Traditional work held no challenge for him, and he became increasingly reluctant to do yet another pretty French drawing room. The New York base provided a channel for his creativity, but as a believer in different things for different people, he does not try to impose his own taste on his clients, since he feels it is a mistake to take people too far on a taste level they cannot handle or to change their personalities through an environment. Mr. Spectre prefers instead to clarify their lifestyles. "It's a wonderful thing to help people express *themselves* and not the taste of their parents or grandparents."

On the other hand, his own house, designed as a retreat from the jungle of city life, evolved as a strong and totally personal statement. Unhesitating

Left: Stainless steel cabinet, housing components for indoor/outdoor sound system, is recessed into wall leading toward Living Room. Sofas are upholstered in leather from Clarence House. Opposite: Clearing in woods reveals soaring T-shaped design.



purpose, quick decision, an unwavering taste for straightforward style, and a conviction that his intuitions are reliable—Jay Spectre puts it all into his secluded country retreat tucked in the Southampton woods on eastern Long Island. The result is handsome with a spontaneity and freshness which comes only from the easy assurance that there is something to say and a way to say it and with the drama of a dynamic personality in complete control of its own tastes and talents.

Three years ago he felt that the time was right; that it was *his* time to build *his* house, and he seized the opportunity—or, as he says, “took the cookie when the plate was passed.”

The plot of land, the first he was shown, seemed right. Without risking

the confusions and waste of time of the customary “shopping around,” he bought it, told his architect, Harry Bates, what he wanted as well as how he wanted it—materials, exposures, etc.—and with the speed of Jay Spectre, ground was broken within a week of finding the land. The site and its dense wooding were respected and fully utilized. The house, rather than intruding on the forest, seems an organic and natural part of it. A feeling for wood and how to use it informs the main structure. The forest continues inside the house where large ficus, palm, and cut-leaf philodendron flourish alongside giant begonias separated from the surrounding thicket only by acres of tinted plate glass which appear no more separating than rays of light filtering

through the trees. The total design does not alter the site; actually it succeeds well in collaborating with it.

The interior, secluded spaces—bedrooms, dressing rooms, baths and kitchen—are glistening counterpoints to the voluminous and open living and dining areas. The natural order of the outdoors is shut out and strict, human, logical order dominates. All the modern technological virtuosity at the designer's fingertips is utilized in tour de force handling of stainless steel, mirrors, lights and electronic devices. The discipline is rigid and clear with a theme of functional opulence and an eye for uncorrupted line and texture. The integrity of materials is respected throughout. There are no tortured lines or manipulated surfaces. Wood looks like wood, steel like steel, leather like leather, and stone like stone. Yet the space age is in no way ignored. Inset digital clocks keep the time. Dials in the sculptural steel bedside tables control light, sound system, television and even the electric blankets. A life-sized Ernest Trova statue of *Falling Man* looks as much at home here as the pair of sculptured African seats used as coffee tables in the living room.

The house has a dignity and humanism that fits both past and future, the primitive and the ultracivilized. The major work of art dominating the living room—an immense, fourteen-foot Louise Nevelson wall-piece executed especially for the room—sets the tone for the entire house with its sweeping rhythms and delightful counterpoints of simple, sculptural elements orchestrated into a



Left: Front view of exterior shows sculptural dignity of house set against natural background. The feeling of privacy is evident. Opposite: Ship's smokestack rises from concrete fireplace in dramatic Living Room highlighted by Lalique cobra vase and antique African animal-shaped table. Sofa pillows are covered in Clarence House suede.



masterpiece (and here the word is used without exaggeration) of light and shadow, surface tension and sculptural mass, order and mystery, by America's greatest living sculptor. She also painted the wall behind her sculpture so that it is truly a Nevelson wall. Natural lighting was taken into consideration in the total design as was the bluish artificial night lighting.

The designer's taste runs to the extraordinary in art and objects. In addition to the Nevelson and Trova, the master bedroom has a Jean Dubuffet relief sculpture over the bed, flanked by four Trova gouaches. A brilliantly colored and luminous Victor Vasarely statue stands on the dining-room sideboard. A massive crystal vase of a coiled serpent by René Lalique counterpoints

the correspondingly massive living room coffee table. In the dining room there is a unique pair of rare black vases with a relief of lions by Davise which it was Jay Spectre's uncanny luck to discover separately. There is as well an enormous turquoise K'ang Hsi vase now filled with ferns.

The key word throughout is "sculptural"—in architecture, interior design, art and objects. The total effect is reinforced by the knowledge that Jay Spectre personally designed all the furniture in the house except for the chairs in the dining room. There are no gratuitous "decorations," no small objects, not even pictures in the main rooms. Nothing interferes with the interplay of mass, volume and texture.

It's obviously a man's house. The

window treatment is handsome without curtains or shades, relying on tinted glass to soften the light of the Long Island sun. There is no feeling for the softness of textile embellishment even in the treatment of bed covers or upholstery cushions where leather and suede have been used throughout against a *lête de nègre* background. There are few rugs to break the flow of the slate floors. Possibly it sounds cold and severe, but the richness of materials, the open volumes, the soft, pervasive, forest light filtering through the trees, and luxuriant indoor plantings combine to give an air of peaceful well-being, not to mention total comfort.

The house is half-surrounded by a broad, spruce deck separating it from the cedar bark-covered forest clearing, the pool sunken in the deck reflecting or shaded by the trees with all the beauty of a natural pond. Once again, there is no intrusion on the setting. Slate floors inside solidly anchor the architecture, plank decks outside blend with the surroundings while still giving them a logical order and harmony. "Ordered" and "harmonious" are the key words for the understated landscaping. Ten-foot tall, long-needled pines standing in huge, nineteenth-century English copper kettles on the deck as well as on the cedar-barked ground continue the adroit manipulation of nature brought to the house and logic brought to the woods. In every sense the designer has created a unified statement.

This is Jay Spectre's first house for himself, and he says it won't be his last. But it's the right house for now. □



Left and opposite: Three huge walls of solar-bronze glass surround luxuriant greenhouse-like Dining Room overlooking swimming pool. Colorful Vasarely sculpture rests on steel and slate sideboard. Slate flooring is continuous throughout house. Following pages: 1. and 2. Brushed stainless steel furniture characterizes Guest Room. Swiveling nightstand contains electronic controls and emphasizes technological thrust of house. 3. Tambour door of steel cabinet recessed in mirrored wall covers television screen in Master Bedroom. Reflected on wall above bed is Jean Dubuffet relief sculpture flanked by four Ernest Trova gouaches.







Setting for a Washington Hostess

The Cafritz Residence

Interior design by Albert Hadley of Parish-Hadley



"Albert Hadley should have been an architect," confides one of the designer's most devoted admirers. "He is an absolute genius with space."

The designer himself would be the first to admit that he is an architect manqué. An odyssey from Nashville, Tennessee, to the Parsons School of Design in New York—first as a student under Van Day Truex and later as a teacher—and a five-year stint with McMillen, Inc. has culminated in his partnership with Mrs. Henry Parish II.

If there is a distinction to be made between Albert Hadley's approach and her own, it lies in his architectural bent.

When it comes to centering a door, rounding a staircase or adding a new wing, Mrs. Parish usually defers to him. "Ask Albert," she will say.

Professional, with wire-framed glasses, tweed suit and bow tie, he is the personification of his own style, measured and disciplined but always ready with a droll touch.

As an example, the suburban Washington house he transformed two years ago for Mr. and Mrs. William N. Cafritz is quintessential Hadley. It boasts "ploppy" furniture, geometric carpets, flowery chintzes and the country look which is a Parish-Hadley signature. The

key is that Albert Hadley's architectural adjustments changed a house which was too small into a residence of great elegance and understatement, enlarged to match a sophisticated but casual lifestyle. For Mr. Hadley it was as simple as moving the front door. In fact, that is exactly what he did.

Once the front door at the foot of the staircase had been eliminated, he opened another door into the center of the living room, converting it into a spacious entrance hall. Then, in his role as architect, he extended one entire end of the house, creating in the process a new living room. It embraces an area



1. In the Living Room a Regency bamboo clock and a pair of cranes enliven top of Louis XV bureau plat.
2. Renoir lithograph hangs between two carved and gilded wallbrackets. In the corner a Regency pagoda cabinet contains collection of blue and white Chinese porcelain.
3. Another part of the Living Room, a new addition to the house, reveals antique black-lacquer coffee table and Louis XVI open armchair on Portuguese needlepoint rug.
4. A gilded mirror hangs over Louis XVI marble mantel. Among other comfortable objects grouped around fireplace are a chinz-covered French bergère and a painted English pedestal table.



In the Dining Room Regency-style chairs surround a Duncan Phyfe table. Louis XVI console is against one wall.



large enough to accommodate the Washington elite who flock to the elaborate dinner dances and informal evenings which make the name Cafritz synonymous with entertaining on a grand scale. Guests represent that amalgam of professions and nationalities so peculiar to the nation's capital. For three years Mr. Cafritz was president of the Washington Performing Arts Society, and mezzo sopranos rub shoulders with senators and ambassadors at parties he and his wife give.

"It is a house without tricks," says Albert Hadley. "But it does have a quality of fantasy about it."

He opens the door to the entrance hall, and a patterned rug is revealed, along with a fireplace and a fine Austrian desk at which to sit and write a note. "The house is sparsely furnished," he points out, "and that gives it scale and scope. It could be in the English countryside, but it is American with strong continental overtones."

An example of Albert Hadley's disciplined but whimsical brand of eclecticism is a bronze clock with Chinese characters instead of numerals, resting on an elaborate Louis XV bureau plat. And in the living room there are curtained doors which give the hint of

architectural trompe l'oeil.

"Decorating," says Mr. Hadley, "evolves from strong personalities, and architecture is the basis. First comes the adjustment of space and the arrangement of those large pieces of furniture which establish flow and pattern. The interpretation of color is the next step."

In the Hadley scheme of things color is chiefly determined by clients, and the Cafritz house—particularly the vivid yellow dining room—is a personal and happy response to the owners' possessions and personalities. Primitive animal paintings line the walls, and live Yorkshire terrier counterparts have the

Moroccan rug covers the slate floor of the Library. Sofa in foreground and lounge chair are covered in English chintz.



run of the house. A liberal repertoire of chinoiserie enhances a collection of blue and white export porcelain, all balanced by a flourish of Americana. A splendid flame-stitched rug spans the living room with yellow and white zigzags, while upstairs in the guest bedroom a red and white patchwork co-exists with Chinese Chippendale.

"But this is my real love," says Mr. Hadley, indicating a bay window which had to be moved several inches in order to frame the patio and the birch trees beyond the library.

"We try to make the space as architecturally attractive as possible, and

what happens inside the house must be a clear reflection."

As a consequence, the exterior architectural changes which accompany interior ones are part and parcel of the designer's total concept. A circular driveway leads to the landing at the center of the Georgian façade, and russet chrysanthemums blossom in terracotta tubs against a background of taupe-colored brick. It is Albert Hadley's desire to work closely with the landscape designer.

"I tried to create a house appropriate to the location. A country house, but not a primitive one."


Buffy Cafritz sums up his quiet and reasonable approach to interior design. "Albert never imposes," she says.

"I can't impose my style on you," he explains. "You have to tell me whether you want to live in empty rooms with steel furniture or in a greenhouse with simple rustic furniture."

The most necessary ingredient, he concludes, is an enormous rapport between the designer and what he calls, with a droll smile, "the victim."

"It's like producing a play with the right cast of characters." And for Albert Hadley the necessary prologue of that play is architecture. □





California Penthouse – A New View

"What possible point could there be in living in a highrise in a city like Los Angeles?"

Interior design by Frank Austin, ASID

One of the great contemporary myths and a compelling image of sophisticated living has always been the New York penthouse apartment—a luxurious dwelling filled, in the popular imagination, with glittering people poised dramatically over Central Park. The glamor of this particular lifestyle, while enjoyed by only a few, is nonetheless a definitive symbol of Manhattan.

Oddly enough, it is rapidly becoming a symbol of California as well. Like so much else the concept of the penthouse apartment—indeed, the concept of high-rise living in general—has been carried across the great plains to the Pacific Coast, in the process undergoing a sea change and a rather happy one. During the first half of the twentieth century there was little reason for tall buildings in that part of the country,

and the San Andreas Fault seemed to preclude them. But new technology, the pressures of population and the transformation of Los Angeles, to take one city, into a crowded metropolis created the need for vertical space. Naturally, this process has occurred in every part of the country, but it has been more rapid and often more exaggerated, particularly in southern California. It is surprising that few Californians have resisted the vertical thrust so alien to their surroundings. And in Los Angeles, for example, there are many interior designers who have embraced the concept of high-rise living enthusiastically and hurry to meet the future.

Frank Austin is one such enthusiast, and as a designer his reasons for having committed himself to apartment living are at once practical and aesthetic. There is nothing unusual about his commitment except—and the exception is important—that it has taken place in the context of southern California. It

Late 17th-century twelve-panel coromandel screen against Clarence House velvet wallcovering adds to luxury of Living Room.



is, of course, an area which has attracted people because of climate and scenery and the chance to enjoy privacy and comfort, near green lawns and swimming pools, palm trees and beaches. What possible advantages could there be in having an apartment in a spacious city like Los Angeles?

With characteristic firmness Frank Austin indicates that there are many—so many, in fact, that they far outweigh the possible disadvantages. He is a New Yorker by origin, it is true, but this circumstance influences his point of view very little. His own penthouse the morning view on a clear day looks down from the top of a high-rise,

stretching all the way to the Pacific Ocean and taking in an area from Palos Verdes to Malibu. It is a view, he remarks, that even the most bemused New Yorker must regard with awe. In the evening the city lights sparkling below him in every direction are spectacular. But the view is Mr. Austin's least important reason for being enthusiastic about what is in his own fortunate case penthouse living.

It may be surprising to find such determined practicality in a designer with extravagant taste and expansive ideas. Tall and energetic, with the confidence of innumerable jobs well done, Frank Austin indicates—and his

1. Stunning advantage of penthouse living is Terrace dining on English painted metal furniture above panoramic city lights.
2. Regency steel planter augments apartment's elaborate qualities. Sofa grouping faces Living Room area defined by Edward Fields rug.



manner leaves no room for doubt—that apartment living has come to California for good. And about time, too. In his view it is far less expensive to own or rent an apartment than to worry about the maintenance of a private house “particularly,” as he points out, “in these uncertain times.” There is also the matter of convenience: he can, of course, turn the key in his door and leave for long periods—as he frequently does on buying trips to Europe and South America—without having to concern himself with the gardener and the pool man and so forth. More important, he feels, is the fact that as an interior designer he has found in the basic simplicity—indeed, the lack of character—of the apartment blueprint the ideal background for his own compositions. Far more flexibility of design is possible without the restrictions which a house of a particular period might impose.

His penthouse apartment is a striking illustration: actually two apartments in one, a four-thousand square-foot area made to appear even larger than it is through the skillful use of mirrors and windows and lighting. It is a tribute to Frank Austin's attention to detail that the lighting is based, at his insistence, “on the eighteenth-century candle.” Professionalism is also evident in the apartment's most notable feature, its space and easy flow. Furniture is exquisite and elaborate—all the more reason to have a simple background—and Mr. Austin insists on quality in everything: down pillows and the finest fabrics, although the patterns are of the simplest. It is all arranged for comfort and flexibility—two people can be entertained as pleasantly and effectively as two hundred—and the décor can be changed at will without the necessity for any architectural change.

These are some of the important advantages of apartment life, and Frank Austin is more than happy to point them out. Under his direction the result is dramatic and even, to some tastes, flamboyant. But Mr. Austin is not a retiring person. If one is going to do a proper job, he suggests, one might as well go all the way. And his penthouse apartment is a fine illustration of versatility and professionalism which, while relying to a large extent on the traditional, is flexible enough to embrace and overcome the challenge of contemporary living. He can, of course, design



the interiors of houses and banks and nightclubs—he has done them all—but his preferences are for apartment décor.

“I want to bring the apartment together with the city and the city together with the apartment,” he says, and this is exactly what he has done.

He has not imposed an alien lifestyle on Los Angeles. But, as a New Yorker, he has long understood the nature of apartment living and its many advantages. Like so many other Californians he is now enjoying a way of life borrowed from less hospitable climates and subtly changed to reflect the freedom and the sun and the flexibility of an appealing new dispensation. □

1. Rare set of 18th-century Regency chairs and George II gilt pier mirror characterize elegant Dining Room. Silver-plated art nouveau chandelier illuminates mohair fabric by Clarence House and Stark rug.
2. English bed used by the late Duke of Windsor in his youth dominates Master Bedroom. Geometry of Edward Fields carpet and Kneedler-Fauchère grass cloth wallcovering contrasts with Persian carpet bedspread by Stark.
3. Pair of antique French chinoiserie carved figures overlook sumptuous Living Room arrangement around table by Baldacchino.



Georges Michel, *The Mill of Montmartre*. Circa 1820. Courtesy, Shepherd Gallery, Associates, New York.

vista, every tree, every leaf a peculiar magic, a hidden beauty tinged with, as Matthew Arnold said, "the light that was never on sea or land." The Barbizon painters, even if they were not reading every page of Chateaubriand, would have found such sentiments much their own. In their paintings they also were struggling between the warm romantic impulse and the necessity to be coolly dispassionate (being French) toward their ruddy sunsets, their limpid pools, their tangled trees. As was Chateaubriand, the Barbizon painters were fretful of the impasse of their times, the dichotomy between the conventions of society and individual freedom, between the corruptions of civilization and untainted nature. Surely the Barbizon painters could nod their heads only in

approval when Chateaubriand wrote "the landscape . . . too must express something and the physical representation must make felt the dreams or emotions that different sites inspire."

It is simplistic to call the Barbizon painters a "school". Rather they were a group of highly individual artists, each his own man, each learning and sharing ideas in a sort of nameless revolution that was really a quiet return to nature. A round robin of ideas, however, did produce a loose credo to which, each

To the Barbizon painters, nature was the only honest source of ideas. Painting, to be good, did not need the approval of authority, whether of the Salon or of public taste. Theodore Rousseau could have written with his brush, "Let the civilized world go to the

devil. Long live nature, forests and ancient poetry!" Moreover, they agreed that the job of an artist was more than to make a picture-postcard rendering of a scene from nature. To them, the only excuse for a painting was to capture from nature certain "impressions" which distilled their personal philosophical or emotional points of view.

Jean-François Millet, peasant and painter, explains, rather clumsily, "Art began to decline from the moment the artist did not lean directly and naively on impressions made by nature. Cleverness naturally and rapidly took the place of nature and the cadence then began . . . At bottom it always comes to this: a man must be moved himself in order to move others, and all that is done from theory, however clever,

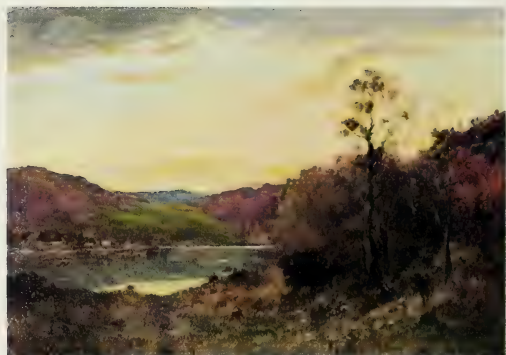


Théodore Rousseau, Paysage. Courtesy, Galerie Claude Aubry, Paris.



Charles-François Daubigny, La Mare au Flamands. Oil on canvas. Courtesy, Galerie Claude Aubry, Paris.

They also were struggling between the warm romantic impulse and the necessity to be coolly dispassionate.



Henri Harpignies, Landscape. Courtesy, M. Knoedler & Co., New York.



Théodore Rousseau, Barbizon Wooded Landscape with Figure. Courtesy, Webster Inc., Chevy Chase, Maryland.



Narcisse Diaz, Fontainebleau. Courtesy, Galerie Jonas, Paris.

can never attain this end, for it is impossible that it should have the breath of life." Camille Corot, however, in words as silvery as his painted trees, could say much the same, "A painting is a landscape seen through a particular temperament." It was the Barbizon temperate blend of realism and romanticism, a sort of half-and-half mixture of objectivity and subjectivity, that so smoothly flowed into impressionism and into most of the streams of modern French art, as we know it.

The Barbizon painters were close to nature, buried in it, respectful of its every exquisite detail. They had an uncritical tolerance of all the vagaries, varieties and moods of nature. In this they were not singular and by no means different from many other painters.

In a way, Barbizon paintings are little windows through which we can sense the vast panorama of nineteenth-century naturalism that appealed to dispassionate nature as the ultimate sanction of truth. It was nature that had to be judge of systems of thought as diverse as Darwin's *Origin of Species* and Marx's *Capital*; of philosophies as universal as Chateaubriand, as determinate as Taine; of music as polarized as Beethoven and Berlioz; of literature as airily detached as Balzac, as painfully accurate as Zola.

The Barbizon approach to nature is most clearly understood by listening to the painters themselves. The essence can be found in Rousseau's description of his method of painting.

"When I am at my observation post

at Belle Croix," he wrote, "I dare not move, for silence enables me to penetrate to the heart of discoveries. It was silence that enabled me, standing still as a tree trunk, to watch the stag. . . . The man who lives in silence becomes the center of the world."

Perhaps Gustave Courbet summed it up more simply and more eloquently, "Beauty lies in nature."

We still wrestle with the problems of contrast that nature has handed us. We fill our days with clanking mechanics, our nights with buzzing dreams. Nevertheless, over all the noise we make we are still hearing a clear voice out of the cool of Barbizon woods, the gentle urging of Camille Corot, "Let us carry on with the work quite steadily . . . Nature is still the best guide." □

Architectural Digest Visits Barbara Walters

Interior design by Burt Wayne, ASID, of Wayne & Doktor

Barbara Walters is almost subliminally famous in a way that has only become possible in the twentieth century. Her electronic presence is part of the morning ritual in millions of homes across the country, and the energy and charisma she projects have made her very much of a personality in her own right.

Recently Miss Walters moved into one of those discreet old New York buildings which are so favored by those in the limelight for their unostentatious elegance and strategic location.

"Barbara and I are old friends," says designer Burt Wayne, a relaxed and urbane man who has the kind of supportive and intelligent personality so necessary when dealing with people with demanding schedules—and with more than simply the problems of interiors on their minds. "Barbara has a grueling pace to keep up, and while she is intensely interested in everything around her, she simply didn't have as much time to spend on the details of her new home as, let us say, a more average client would have. Which is where I came in!"

Mr. Wayne, of Wayne and Doktor, Ltd., is emphatic enough when it comes to explaining his design philosophy. "There are several important factors. Most important is knowing your client well enough to wait until he or she is ready for change," he says firmly. "A unified sensibility is absolutely vital, of course, and a certain tenacity as well. I think it's terribly important for clients, who after all are often spending large amounts of money, to be educated in a visual way. I expect them to be interested in how an eighteenth-century chair can be made to work in a modern environment. On the other hand, a designer has to take into full account the taste and personality of the client. I always keep reminding myself that design is really a service business, and that my role is to ensure that the client

is happy—and functioning in the environment I have created. This apartment was a particular challenge, because Barbara is such a complex and productive human being with so many different needs, and we were obliged to provide for them all."

Each room of her apartment is a smooth blending of the Wayne ideal and Miss Walters's own preference for objects with personal associations. "Take the living room, for example. I worked with a lot of Barbara's things. The rug comes from Iran—she bought it when she went there to interview the Shah—and the pots and cups on the coffee table are objects from Moshe Dayan's own collection of antiquities, which he gave her. On the other hand, the gray walls, the black-and-white motif on the sofas are my concepts. You see, it's all in how you hold it together. In this case, such serene classics of modern design as the chairs by Charles Eames and Mies van der Rohe become very important. They are the touchstones in a room. And they do add the gracenotes of timelessness which give a rich dimension to design."

The dining room is richly tonal with its fabric-covered walls and draped table. "Barbara, as we all know, is a great conversationalist," he says, "and I conceived the room in terms of providing an intimate atmosphere in which that particular art could flourish. Knowing that Barbara doesn't really care for large groups, I had another table made, which is kept folded and brought out when the number of guests exceeds eight or ten. She would much rather have two small clusters." In such a way the apartment has been carefully designed to specifications.

Typical Wayne details such as the contrasting mood of the Thonet chairs matched against steel-and-glass buffet, and the careful integration of Victoriana from Miss Walters's mother's collection,



Photograph by Francesco Scavullo

round off the room. The bedroom evokes a completely different mood. Here the country reigns, as flowers climb across the walls, the cushions and a chaise and are echoed by ever-present garlands of fresh blossoms scattered on tables across the room.

"This is Barbara's refuge," explains Mr. Wayne. "It's a place for her to get away from the glare of arc lights and the harsh, mechanistic atmosphere of the studio. Remember Barbara has to get up at five o'clock every morning



Photograph by Richard Champion

"It's a marvelous, comfortable apartment, not at all pretentious or glamorous."

Above and opposite: Lamp by Atelier International bends gracefully over table in corner of Living Room used for games, reading or as additional dining area. Alexander Calder lithograph, books and personal mementos add interest to comfortably informal setting for relaxed entertaining.



in order to make that deadline. I wanted this to be a pleasant room to wake up in at a most ungodly hour!"

Miss Walters herself, surprisingly fresh after her morning regime, is enthusiastically ready to talk about her new environment. "I'm absolutely in love with it," she says. "It's a marvelous, comfortable apartment, not at all pretentious or glamorous. It's just . . . peace. It's also surprisingly flexible. I find I can entertain here very well. The other night I had thirty people over after

dinner, and they simply fitted in.

"The great thing about working with Burt is the fact that he never makes me feel as if I have to throw anything away. He's very sane when it comes to what people own and cherish. I have pieces of furniture to which I am sure many designers would have taken the attitude, 'Let's just get rid of them,' but Burt patiently worked them into the new space. Working with him has been a growth process for me. I've learned to be a good deal more conscious of

my day-to-day environment. So much so that I've had my offices at NBC redone by him. He's the only outside designer who has been allowed to do work for the company, I believe."

The prevailing mood of the apartment can best be summed up by Burt Wayne's thoughtful parting remark: "What it's really all about is taking someone's taste and crystallizing it."

This is the essence of what he has created for Barbara Walters: a background which is uniquely personal. □



Opposite: Antique Venetian mirror hangs on wall covered in shirred fabric by Brunswick & Fils in formal Dining Room. Plate on glass and chrome serving table was gift from Shah of Iran to guests attending 2,500th anniversary celebration at Persepolis.

Above: Floral print in Bedroom provides cheerful atmosphere for early riser, while chaise longue in reading corner offers rare retreat from busy schedule. Boxes collected while traveling the globe rest on bedside table.

"I've learned to be a good deal more conscious of my day-to-day environment."

Dans Mon Moulin

Philippe Yullian's Country House near Paris.

Watercolors by Philippe Yullian.





Opposite: The Drawing Room - Baroque marble statues on a wooden Louis XVI mantel; the golden damask hangings are from a Rothschild house. Above: The Garden Room - An Empire bust, porcelain vases and a mirror to reflect the park outside.

When I found this romantic house next to a small river, it was almost in ruins.

Four years have succeeded in making it comfortable, but it hardly looks new.

That suits me, for I have a good deal of provincial Louis XVI furniture inherited from my family.

And I spend a lot of time in the antiques shops and Flea-markets of London and Paris. I live in what seems to my interior designer friends a rather Dickensian "Old Curiosity Shop." The walls are covered in old damask or in East Indian printed materials from the eighteenth century.

I also have a large tapestry
made from a design by
Rubens. A light touch is
added by fuchsia and
geraniums in blue and white
china pots.





Opposite: The Library—once part of the old barn this room is filled with my books and many old prints. There are Japanese cabinets, a Victorian church carpet and a Dutch brass chandelier. Above: My Bedroom—the Louis XVI fireplace, with a terra-cotta bust on the mantel and the brass bedwarmer leaning against it, is my favorite part of the room.

There are books everywhere and pictures too : prints along the staircase and in the gallery, Chinese paintings and bamboo furniture in the bathroom.

There is always a big fire in the living room to keep out the dampness. There are some of the ingredients which give my house a kind of charm, since I have made no particular effort to use a consistent color scheme or any careful interior arrangement.

The house is twenty-five miles east of Paris, and it is where I write all my books.

It is always filled with flowers from my garden.

Philippe Yulian.

New Tempo for a Victorian Brownstone

The Pianissimo Touch in Manhattan

Interior design by David Easton and Michael La Rocca

It is inevitable to speculate about the "before" look of a recent happy solution provided by interior designers David Easton and Michael La Rocca to the problem of living in New York City. They have created a near-perfect haven for a bachelor, a successful executive in a demanding profession, in the heart of that hectic city.

He had two important requests: he wished to be near the office where he spends most of his waking hours, and he wished to provide a gracious background for his major leisure activity, playing the piano. Naturally, when your favorite piece of furniture is a concert grand, there is little point in looking at new, low-ceilinged apartments. It was also pointless to waste time in subways and surface traffic, and a brisk walk between desk chair and piano bench seemed precisely what the doctor ordered. So designers Easton and La Rocca began their search by concentrating on an area of midtown Manhattan within a six-block radius of the office. Pickings were decidedly slim, but finally they settled on the long-neglected second floor of an old Victorian brownstone. It was four blocks from the office and represented a beguiling distance for commuting.

Transforming what had been the bedroom floor of the old house into a serene, contemporary apartment was a welcome challenge for the design team. The existing rooms—afflicted with plaster ceiling decorations, badly damaged walls and floors, strangely placed cabinets and doors, and ugly oversized fireplaces—had to be stripped and gutted. Certain of these defects were over-

looked because of the ideal central location. And, indeed, there were many virtues: twelve-and-a-half-foot ceilings, classic room and window proportions and generally pleasing architectural basics. The pronounced moldings, for example, were emphasized and enhanced by the wise use of paint, a means of framing the rooms and their treasures. The designers' goal was to provide as much space as possible and simplify existing lines. The approach was almost more architectural in nature than decorative.

David Easton and Michael La Rocca served their years of apprenticeship in the offices of several well-known New York architectural firms. Because of this training they have a particular regard for the uncluttered line. In the present assignment they were most concerned with a general paring down of décor, which allowed the fine basic proportions of the original house to show through. Simplicity is everywhere. Today, when almost every chic living room abounds with jungle growth and cleaning ladies need a degree in botany to get through their chores, it is a pleasure to see a house with only two indoor plants. So dedicated were the designers to the look of the simple, clean line against a Victorian background that even ashtrays are kept out of sight and brought forth only as needed.

In final form the total apartment provides an almost uninterrupted sweep from front to back of the narrow house. It encompasses only about nine-hundred square-feet, but there is a great feeling of space—and the sense of peace so necessary for survival in New York.

The huge, ungainly fireplaces were ripped out, and smaller ones were installed, more suitable to present-day concepts of scale. The mantels appear to be made of stone, but they are actually wood, a trompe l'oeil effect skillfully created by artist Robert Jackson. For floor coverings Easton and La Rocca used the coco matting found on diving-board covers. It provides the same pleasant textured feeling as a satisfying wood floor. White canvas blinds on the windows, when raised, fold into the smallest possible space and allow the maximum amount of light possible for plants and humans to flourish.

Design versatility is apparent in all the various areas of this inviting retreat. The apartment could have been divided into four distinct areas: an entrance hall/dining room, a dressing/storage area, a sleeping alcove and a music room/living room. But, for entertaining and for just plain living, the apartment is conceived as one spacious, highly convertible unit.

Since the creation and enjoyment of music are major activities in the daily

Terra cotta sculpture of two-faced Janus surveys tranquil Living Room setting. Antique Regency chairs and concert grand piano contrast with simplicity of coco floor matting and canvas blinds. Mirrored wall behind sofa adds an extra dimension of space.

... the apartment is conceived as one spacious, convertible unit.



Photography by Richard Champion



... the look of simple, clean lines against a Victorian background.

life of the apartment, the designers have accentuated the shiny-black sculptural nature of the piano by covering the living-room walls with layers of white enamel instead of the usual flat paint. And graceful moldings are delineated and given even more of a three-dimensional effect by another creamy shade of off-white.

White is continued on all the upholstered furniture where the fabric is of such a rich French vanilla that one wants to touch it to make sure it is not edible—surely a pleasant sensation. And the square coffee table is covered with laminated layers of parchment and provides another tactile experience.

The designers have found great significance in the proper juxtaposition of objects. Antique treasures are set off, framed almost, by the warm brown of the coco matting and the stark white of walls and window shades. An illustration would be an unusual pair of black Regency chairs which Michael La Rocca's sharp eye came upon several years ago while rummaging through a pile of oriental rugs in a shop basement.



Opposite: Flemish-style ebony and hammered metal mirror restates music-room-like Living Room, echoed by completely mirrored wall. Above: Sheepskin-covered bed slides out from beneath permanently affixed pillows in Sleeping Alcove. Convertible area also serves for reading and watching television. Below: Spacious, clean unity can be appreciated in view through entire apartment. Greek-style Regency urn stands behind wicker and iron Chinese chest in Living Room.

He saw the gleam of a gilt jaguar head and was smitten. It turned out that, by accident, he had discovered two rare and decorative chairs.

In general the designers have refrained from the usual lamps-with-lampshade look and concentrated on the smooth and simple line. Like most thoughtful interior designers, Easton and La Rocca are dedicated to creating a gracious background for clients. They agree that they can only do a good job if there is close personal rapport. They have a horror of developing an identifiable "look" and are anxious to work in all periods and styles. In the case of the apartment under consideration the owner's taste happened to run toward Regency, but the result is not rigidly of one period.

They have created a quiet haven, an eye of the storm in midtown Manhattan, where serenity is induced by a peaceful palette and orderly and thoughtful planning. If this is a particular "look," perhaps David Easton and Michael La Rocca would not object to acknowledging it. □

Right and opposite: Versatile Sitting Room also functions as entrance and dining areas. Architect's table conveniently holds books beside chaise longue draped with Moroccan beaded throw. Split bamboo chairs surround fold-away table. Inlaid Goa table and Venetian mirror, both 18th-century, add interest.



... an "eye of the storm" in midtown Manhattan.





Turning Back the Clock





Nostalgic Mélange in Houston

Interior design by Robert Denning
and Vincent Fourcade

Photography by Max Eckert

Preceding pages: Transformed inside and out, Dr. and Mrs. Burke's house, set in a verdant area of Houston, has an early Texas flavor. It is "a step back into time."

1. The view from the rear of the house shows doors and windows reclaimed from a dismantled building in Galveston. Shingles and trellis work are made of redwood.

2. and 3. A Victorian roundabout serves as a focal point in the spacious Living Room, graced with twenty-four-foot ceilings and a balcony reached by an English Victorian iron staircase. Nineteenth-century comfort finds expression in Regency chairs made of teak, Chinese porcelain, antique Turkish carpet and gas chandelier, now electrified.

Can a Texas ranch-style house of the 1950s find happiness transformed into a turn-of-the-century home?

"Absolutely!" says personable designer Bob Denning of the prestigious firm of Denning and Fourcade Inc. Mr. Denning has recently completed such an architectural/interior design "face-lift" for the home of Dr. Gene Burke and family in Houston, Texas.

Located in the verdant and exclusive Memorial Drive area only minutes from downtown Houston, the house stands out with distinction—its features radically altered—among a group of what Bob Denning describes as "Eisenhower Fifties' " houses. "The whole house might as well have been torn down completely," he explains, "since everything in it was rebuilt and refaced. It's virtually impossible to recognize the original design. To live in this house is to take a step backward into time."

The Burkes—he is associated with the famed Kelsey-Seybold Clinic, and she is the owner of the imaginative Aerial Gardens, a floral company for landscapes and interiors—are both third-generation Texans who have a deep and rich appreciation of their heritage. They wanted to recreate a feeling of history in their own life environment. "In addition to authenticity," says Mr. Denning, "they wanted the house to reflect their own personal warmth as a family."

Their 1880s house actually took shape in a local wrecking yard where designer Denning and Dr. Burke found most of the classic, architectural elements used in the restoration: shutters, doors, iron railings and elaborate moldings.

The desire to make the recreation entirely authentic led the designer and his enthusiastic collaborator, Dr. Burke, to go to extraordinary lengths. In fact,



...to recreate the historical framework as authentically as possible.

Right: English linen wallcovering with bright floral design unites many eclectic pieces: Italian Louis XVI-style mirror, Baccarat chandelier, Regency knife urns and early Georgian chairs. Opposite: The Children's Dining Room is a comfortable area for eating, entertaining and relaxing, rich with treillage and a variety of Far Eastern fabrics.



they insisted on the luxury of their own carpenter, a craftsman so conscientious that he insisted on making knives and other tools to his own specifications.

"We studied books on Texas turn-of-the-century houses," says Bob Denning, "and the architectural details we couldn't find or buy, we had beautifully copied." It is now impossible for the eye to tell the difference between old and new detailing in the Burke house.

"The whole project really came to life when Dr. Burke himself got interested. Mrs. Burke already had a clear knowledge of design and decoration. Once her husband got inspired, however, he learned quickly and sensed immediately what I was trying to do."

Bob Denning points out how closely he and Dr. Burke worked together: they each bought copies of the same books and started calling back and forth to consult and compare notes.

The Burke house clearly has the Denning and Fourcade stamp: quilted fabrics, lush colors, overscaled furniture, handpainted wallpaper and—their signature—fluted lampshades.

"The Burkes wanted a feeling of opulence," says the designer, "and I gave it to them. It is, however, more rugged and less delicate than something we might do in New York, for example."

One delightful, unexpected surprise is the oriental atmosphere encountered in the spacious living room. Pattern plays against pattern in the Denning and Fourcade manner. And the designer explains: "It's not really that unusual to find oriental touches in an early Texas house. There was trade with China long ago through the port of Galveston, and much decorative art of the Orient was brought in. But I will admit that I used the oriental motifs in the house because I love them."

The most dramatic structural change made by the designer was to tear out certain sections of the eight-foot ceilings of the original house. They were raised twenty feet and topped with a jewel-like mirrored cupola. The newly created two-story space, reached from the living room by means of a winding iron staircase, gives a marvelously heightened view of the landscaped grounds and open courtyard below and beyond. It provides as well a display area for the owners' fine collection of pre-Columbian art.

Fanning out from the huge living room is a formal dining room where deep reveals were built "to give the windows depth and a sense of luxury"; a library done "with a Balzac feeling"; the children's wing; the Turkish rug-colored bedroom; Mrs. Burke's Edwardian bath; and an airy breakfast/morning room filled with plants and vivid







paintings. Everything is comfortable and pleasing to the eye.

"It was a marvelous experience to have created the illusion that everything in the house was old," says Bob Denning. "To make sure everything we added was true to the original detailing, to recreate the historical framework as authentically as possible. And what makes me really feel good as a designer is the knowledge that I left the Burkes with something more than simply a beautiful décor. I gave them a continuing interest to develop." □



1. and 2. The Master Bedroom is baroque and opulent. Chinese decorated door panels and the involved mahogany Regency bed point up the ornate marriage of East and West.
3. Dr. Burke's Dressing Room combines modern mirrored wall and Victorian washstand.
4. Greenhouse is the headquarters of Mrs. Burke's floral firm, Aerial Gardens. Bromeliads and staghorn ferns are favored.
5. The Gazebo provides charming outdoor area for entertaining.

Sleek Apartment for Manhattan Weekdays

International Executive's Pied-à-Terre

Interior design by Valerian Rybar

"Before I start a project I interview prospective clients to discover their tastes, interests and mode of living. Out of this interview comes the design."

Interior designer Valerian Rybar, armed with continental sophistication and disarming wit, does not hesitate to put clients into his own perspective. Over the years his many projects have ranged from the spectacular De Cuevas ball in Biarritz in 1953 to the magnificent townhouse of Pierre and Sao Schlumberger in Paris.

"There are two kinds of clients," he points out. "The one who injects his or her needs and interests, and then says it is up to the designer to interpret them; and the one who knows exactly what he or she wants and works closely with the designer. Both kinds are wonderful. Strangely enough, my least favorite client is the one who gives me *carte blanche*. That makes me feel unchallenged and uninspired."

Although Valerian Rybar does large amounts of period design, he has in

recent years evolved a contemporary style which is exceptionally flexible.

"I do not have a look," he says. "I think that it is a failure for a designer to be associated with one look. What I have tried to evolve through my design is a feeling which is not cold and sterile but rather cozy, flattering and—yes—contemporary. It has worked out very well for me in every way."

His latest success is a midtown Manhattan apartment designed for Franc Ricciardi, an international business executive and his wife Rosemary.

"The Ricciardis are old friends and, fortunately, I was aware of their interests and tastes. Most of the time they live in a rambling country house in New Jersey, but they wanted a place in the city they could both use during the week for meeting various business and social commitments."

Their new apartment is elegant, cohesive and—most important to them—functional. "It serves our needs beautifully," says Rosemary Ricciardi. "For

us a home, whether it is in the country or in the city, must be real and have a function other than simply being beautiful and appealing."

It is also an apartment which strongly reflects their mutual interest in the outdoor life: in hunting, shooting and fishing. All of this is suggested with subtle, flawless style and technical command.

"I wouldn't have it any other way," says the designer. He cautions against expecting an "arch of elephant tusks" or any peculiar arrangement of moose antlers. "Their trophies won't hit you over the head," he says. Instead, rare and exotic horns from the owners' extensive collections are frozen in sculptural grace at appropriate places throughout the apartment, set in bronze bases which have been designed by him.

To provide consistency for the apartment space the designer repeatedly uses a beige and brown color scheme with related fabrics for pillows and upholstery. It all gives the faint hint of a safari into the bush.



Photography by Richard Champion

Below and opposite: Pair of antique Goa chests flank tortoiseshell fireplace mantel in finely detailed Living Room, facing sofas covered in bold Brunschwig & Fils fabric. Tall Dining Alcove drapery trimmed by Scalamanrè punctuates functional open arrangement. Rhinoceros sculpture ensures safari-like effect. Hardware by Guerin.

"As much as possible I use what I call the 'noble materials': cotton, marble, wood and horn." Mr. Rybar points to a mirror over the fireplace. It is inlaid with tiny horns, and the mantel itself is set with marvelous bits of tortoiseshell—both exquisite examples of his love for luxurious detail.

There are other extraordinary pieces in the living room: two East Indian Goan chests set with ivory, which the designer found in Lisbon, a chunky

coffee table and two vibrant, abstract paintings done by the Ricciardis' talented daughter Johanna.

"This is a multipurpose room," says Mr. Rybar, indicating one wall where an elongated banquette runs like a brown ribbon. "It's where Mr. Ricciardi holds informal board meetings and his wife has teas for various organizations in which she is interested. Their many activities encouraged me to create an open, flowing feeling here."



"A place where you can be comfortable . . . a place not for guests, but for yourself."



Opposite: Trompe l'oeil bookshelves conceal built-in multipurpose storage in quietly luxurious suede-walled Study. Portuguese rug covers parquet flooring. Below: Bed covering and draperies of Clarence House print fabric counterpoint fabric walls of compact Master Bedroom. Mirrored wall reflects adjoining Master Bathroom.

Tucked away at one end of the living room is a sensually curved dining alcove. "I hate the dinette look. Since Mr. Ricciardi is a gourmet cook, I planned this space near the galley-like kitchen to make it easy to serve guests. Once again, curves are part of the flow."

In the study, suede walls the color of a gazelle, there are old gaming prints, concealed gun closets and rich mahogany moldings. It makes a quiet refuge for the owners when they want to relax.

Indeed, it typifies what the designer calls "today's luxury," a sort of complete self-indulgence. "A place where you can be comfortable," says Mr. Rybar. "A place not for guests, but for yourself alone."

The designer has a crystal clear idea of his own work. "I like to think of myself as a set designer," he says. "A person who can read the playwright's directions and create the perfect setting. I might add, it isn't always easy!" □



Amish Quilts

The Collection of Phyllis Haders

From her New York apartment to the Amish country of Lancaster, Pennsylvania, is several hundred miles by car and a century or two in time—but it is a distance Phyllis Haders travels regularly. She is a quilt collector by avocation, and to her way of thinking the bold, dissonant, superbly quilted pieceworks of the Amish are the most exciting examples of that uniquely American art-craft to be found.

The fact that the Amish produced such sophisticated work, Mrs. Haders says, is part of the fascination. Rural, pietistic, highly conservative folk who reject every overt sign of "progress" and who dress in somber shades of black, the Amish certainly appear to be the "Plain People" they sometimes call themselves. They have, nonetheless, an audacious sense of color and design which makes their quilts seem as contemporary as abstract paintings.

Mrs. Haders first encountered the Amish when she was a child. A group of them had settled near Howe, Indiana, where she often visited relatives during the summer. Like most outsiders who see the Amish only in their go-to-meeting clothes she thought them a dour, drab people. Their dark homespun coats and suits, their bonnets and wide-brimmed hats gave no hint of the colorful aprons and dresses and shirts which custom permitted underneath—and no clue of the vibrant, elegant handiwork with which they covered their beds. Only when she became knowledgeable in the wider world of American quilts, did she rediscover the Amish in all their rich, full dimensions.

Like most collectors Phyllis Haders

has made a point of learning everything she could about the craftswomen who created her prized possessions. Since the Plain People are very private by choice, have no wish to proselytize and speak the language of other Americans only reluctantly, getting to know them is a slow and difficult process.

"It's not that the Amish are unfriendly by nature," explains Mrs. Haders. "It's simply that religion, community, family and farm are the cornerposts of their lives, and they mean to take care of them before anything else. That's the way it's been since they came to this country from Germany and Switzerland in the eighteenth century."

They have no electricity in their homes, drive no cars, partake neither of military service nor government welfare, educate their children for rural life and follow the tenets of an Anabaptist sect which separated from the mainstream of Protestantism during the Reformation. Like so many other groups they came to America to pursue their separatist ways in peace, and they have not wavered from that goal.

In the matter of their remarkable quilts they probably derived their ideas about pieced work from the Americans among whom they settled, since there is no evidence that anything but plain, single-color quilts were made in the countries from which they came. Mrs. Haders suggests that quilt making was a practical way to make use of scrap material and that the frugal Amish saw the good sense of it. Because they considered fancy materials frivolous and believed in using goods produced by the community, their leftovers were the

homespun, home-dyed wools prescribed by their dress code. As a result their quilts have a strength and formality quite different from the gaily printed calico quilts of their non-Amish sisters. It may well be that the decorative restraint found in the rest of their activities nourished the extraordinary freshness of the quilts.

Mrs. Haders dates the best of her collection between 1850 and 1930 and collects accordingly. After 1930 synthetic dyes and fabrics began to appear even in Amish quilts. The traditional homemade dyes had been brewed on the back of the stove, made from bark and berries and other bits of nature's bounty, all according to age-old recipes. The results were just colorful enough to be pleasing. Natural dyes combine with and saturate wool with greater subtlety and richness than any combination of synthetic dyes or fibers. There were infinite variations available to the woman who mixed her own palette, and kinetic color and fine stitchery became the Amish craftswoman's singular means of self-expression.

Collector Haders attributes a great deal of Amish superiority in quilt making to the training the women received in homemaking. Amish girls traditionally start with needle and thread and straight seam when they are no more than three or four years old. By the time they are adults they probably have completed several quilts. On their bridal days they are given more quilts by their mothers, often ones with heart motifs. There will also be some very beautiful, but less elaborate, quilts made by the future mothers-in-law. A

bride then sets about to make still more quilts for the large family she anticipates, so repeating the cycle

The accomplishments of one woman who reportedly made three quilts and two comforters for each of her ten children are not, Mrs. Haders says with admiration, extraordinary among the Amish. Crib quilts, however, are unusual, and she has only turned up half a dozen in her searches. They were made less often and rarely survived constant washings. Double-sized quilts, measuring some eighty inches on all four sides, are the usual.

How does the collector go about finding such quilts? The Amish respect and appreciate their own work as much as outsiders do, and they seldom part with them except as gifts. Occasionally someone who has left the faith decides to sell a few. Mrs. Haders makes no comment on current prices, except to say that she expects fine Amish quilts to cost far more than they do at present,

"In another five years," she says, "collectors won't hesitate to pay five times as much as they do now. Though compared to the prices of modern art, they will still be reasonable."

Phyllis Haders and her husband Richard know the Amish country at first hand, and most of all they enjoy the quilts they find for themselves at auctions and country fairs. They have done enough exploring in Pennsylvania to know the subtle differences between a Mifflin County and a Lancaster County quilt and to distinguish them from quilts originating in Ohio, Kentucky, Indiana and elsewhere. Mrs. Haders expresses a partiality for the Pennsylvania quilt. "Something happened to the Amish who moved west. The inspiration or the creative ability



Bars quilt. Circa 1895. 78" x 78".

is missing." Clearly she feels that there must be something magical about the rolling hills and flower-bordered fields, the natural colors and the quality of Amish society in Pennsylvania.

Aside from attending fairs, sales and auctions, collecting for Phyllis Haders is a game of patience and luck. Often she relies on friends and fellow enthusiasts to alert her to any new treasures coming on the market. She has learned to make fairly accurate judgments without seeing a quilt at first hand. She asks a few key questions about age, color, fabric and condition, and she is

particularly interested in the border.

"Borders tell me a lot about the degree of creativeness I'm likely to find in a quilt," she explains. "Amish borders are almost always distinctive, even strange when judged by the usual standards for quilts. They tend to be wide, often with contrasting squares of color in the four corners and with a narrow finishing edge—no more than an inch wide and in still another bold contrasting color. Terrific!"

Piecedwork motifs and stitch patterns are limited by tradition among the Amish, and from a brief description she

can generally tell what a quilt will be like. Except for a few rare patterns Amish piecedworks are variations on basic themes: stripes (Bars), squares (Nine Patch) and diamonds (Irish Chain). All of these are geometric compositions, often with a pronounced three-dimensional quality. Lest any Amish woman seem to seek too much perfection in her work, deliberate little "mistakes" in the established rhythm of color and shape are a common token of modesty. Figured patterns, printed fabrics and appliqué are forbidden.

Although the piecedwork patterns are

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1. Diamond pieced quilt believed to be a bridal quilt. Circa 1885. 78" x 82".
2. Diamond pieced quilt of wool. Circa 1900. 78" x 78".
3. Oblong pieced quilt. Circa 1895-1900. 82" x 88".
4. Variation of a Double Irish Chain quilt. Circa 1900. 74" x 86".
5. Nine Patch pieced quilt. Circa 1890. 80" x 82".
6. Bars quilt. Circa 1900. 68" x 76".
7. Nine Patch within a Nine Patch quilt. Circa 1910. 80" x 84".

conservative, the stitching tends to be more free, with flourishes like Quaker Feather, Amish Primrose, Amish Rose and Wreath around the borders. It is as if the spirit of fancy had to appear somewhere, and the stitching was the only safe place to hide it.

Phyllis Haders believes strongly in sharing her treasures. Pointing to a striking green-bordered, blue and red Diamond quilt on her living room wall, she says: "It would be extremely selfish to hide something like that."

When a reputable gallery approaches her with the proposal for an exhibition,

she more often than not agrees. But there are many problems involved in the showing of quilts. "People know better than to touch a painting, but there's a strong temptation—and one with which I can sympathize—to handle a quilt. It can be very destructive."

There are problems, too, in keeping the quilts in her collection from disintegration. Dampness is a natural enemy, and Mrs. Haders cares for her quilts in the Amish fashion. She airs them on sunny days by putting them face down on the lawn, and she washes a quilt only when absolutely necessary.

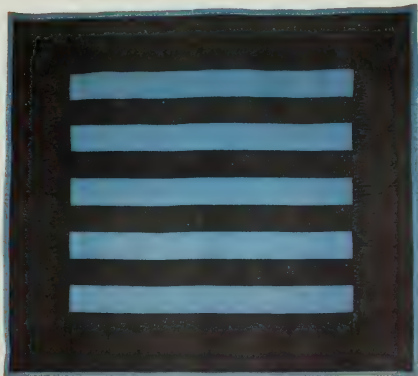
In addition, she has found a very successful way of displaying her huge "canvases." This must be done with great care because of the age and the size of many quilts. She herself builds stretchers, wraps the wood with muslin and bastes the reverse side of the quilt to the muslin. She is careful to distribute the weight of the quilt over the largest possible area.

The care and attention are more than worth it. The impact of two or three of these huge fabric compositions bannered on the walls of a room is, to put it conservatively, breathtaking. □

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The Thomas Jefferson Room

Enriching Décor for Diplomatic Receptions

Curator of the White House and chairman of the Fine Arts Committee at the Department of State, Clement E. Conger is a Virginia gentleman, descended from Martha Washington. He has refurbished a number of public rooms in both the White House and the Department of State. He refers with a straight face to "Mister Jefferson," and for two years he has had a commitment to renovate the diplomatic reception room named in his honor.

On the heels of the restoration of the adjacent John Quincy Adams State Drawing Room, Mr. Conger and architect Edward Vason Jones have replaced the Marriott-modern Jefferson Room with one befitting and becoming the master of Monticello. Bolstering his claim to the title of "The Grand Acquisitor," Clement Conger has ferreted out, bargained for, solicited, borrowed and assembled the finest in eighteenth- and early-nineteenth-century American cabinetry, porcelain, rugs, paintings and silver. He has placed these treasures in a memorable Palladian setting.

"After all," he says, "Mr. Jefferson would have been surrounded by such glorious things when he was in Philadelphia for the Continental Congress."

Formerly deputy chief of protocol, Mr. Conger carries himself with the hauteur of a cavalry officer and peppers his conversation with anecdotes. He is delighted to point out the major architectural improvements of the new Jefferson Room as well as its museum-caliber furnishings.

The Jefferson Room is a beautifully proportioned space, forty-eight by thirty-five feet, with walls of brilliant Wedgwood blue. It has indeed undergone a brilliant metamorphosis. The nineteen-foot cove ceiling, girded by a richly detailed Doric entablature, has

replaced its humdrum predecessor, and triple-hung windows with tassled jabots now grace the former plate-glass walls. A Palladian arch with marbleized antae provides access to the Benjamin Franklin State Dining Room, while hand-carved mahogany doors with silver fittings lead to the Adams Room and the Entrance Hall. Niches above the doors contain busts of Jefferson's friends, George Washington and John Paul Jones. The splendid parquet, a grid of maple and mahogany rectangles, complements a Savonnerie rug. Then there is the mantel, purchased because of its similarity to the one Jefferson chose for his Philadelphia residence. "It's very much like the marble mantels in the Red, Blue and Green Rooms at the White House," explains Mr. Conger. "But this one is finer."

In the matter of furnishings he singles out with pride the secretaries flanking the Palladian arch. The one on the left, "the finest New York secretary in existence," is crested by a gilded eagle and rivaled only by the Benjamin Randolph secretary on the right, ornamented with a bust of John Locke. It is one of only fourteen known pieces ornamented by other than a finial or a cartouche, and it is all the more rare because its doors are made of glass. Mr. Conger explains: "Glass in pre-Revolutionary times was both expensive and heavily taxed."

Then there is Mr. Conger's *pièce de résistance*, a pair of Chippendale matching chests, one of two known sets in public collections. The room is filled with innumerable other treasures, from a graceful Adam chandelier to many examples of Philadelphia Chippendale.

Crowning the collection are the fine paintings which in themselves would make the Thomas Jefferson Room the envy of any American museum. There

Opposite: View of the Thomas Jefferson State Reception Room through Palladian arch toward matching Massachusetts Chippendale chests. Unusually tall and large Philadelphia Chippendale center table, circa 1770-75, has elaborate Chinese fretwork on all sides. Fitz Hugh Lane painting of Boston harbor is at right of mantel, on top. Below: Niche encircles bust of John Paul Jones above mahogany doors with silverplated locks and handles leading to John Quincy Adams State Drawing Room.



Photography courtesy of the Fine Arts Committee of the Department of State



is what Clement Conger calls "the finest portrait of Benjamin Franklin in the world," by Jean Baptiste Greuze, Gilbert Stuart's portraits of the Winthrop Sargents, Robert Edge Pine's life study of George Washington and work by the painters Fitz Hugh Lane, Thomas Birch, John Neagle and Henry Inman.

The neoclassical taste of the Jeffersonian era is evident on all sides. Indeed the new Thomas Jefferson Room and the other diplomatic reception rooms in the Department of State are show-cases for our American cultural heritage. "After all," says Mr. Conger, "kings and queens and prime ministers should see something else beside planes and airports when they come to Washington. These rooms are to be seen and used, enjoyed and admired."

Clement Conger is at the head of a conscientious crusade to make the rare furniture and paintings in the reception rooms the permanent property of the Department of State. The rich collections have been purchased with donations from private sources, but most of the furnishings and decorations are on temporary loan. As chairman of the Fine Arts Committee, he has a good deal of work ahead of him, since the Congress does not provide funds for these purposes.

In his office Mr. Conger sits surrounded by rolled-up rugs, surplus Pembroke tables and two tall and barren case clocks on loan from a museum. "They lent us the clocks," he remarks with a wry smile, "but they kept the faces and the works." □

1. Window with eagle-crested valance frames Benjamin Randolph Chippendale side chair.
2. Three unusually fine pieces of Chinese export porcelain with overglazed armorial design from a set made especially for Thomas Jefferson, dating from 1790 or possibly earlier.
3. Miniature of Martha Jefferson by Boze.
4. Gilded molding edges bookcase panel doors of important New York Chippendale secretary, circa 1765. Front feet have carved knees and ball and claw feet.
5. Late 18th-century French gilded pier glass repeats egg and dart motif of marble mantel below. Neoclassical clock and a pair of Chinese export urns rest on mantel above andirons bearing crossed French and American flags on each plinth.





Sophisticated Simplicity

Artist and Decorator Design with Artifacts

Interior design by Jack E. Lowrance



Photography by Max Eckert

Opposite: Garden entrance to cantilevered deck was cast from an old fountain base. Brick-capped wall is reclaimed concrete and salvaged stone. Above: Garden brick and stone, artistically worked, gives illusion of ancient ruins. Below: Living Room walls are covered with antique barn siding, while period French chairs and contemporary draped metal table by Kneedler-Fauchère blend on vinyl floor painted after a Navajo design. A buckskin, the work of Ron Robles and rich with American Indian symbols, is stretched in a stainless steel frame over the sofa.



In a time of conformity the house is one of a kind, the remarkable blending of dramatically opposed cultures. It is, as interior designer Jack E. Lowrance explains, unique in his experience, a rare and attractive combination of artistic impulse and racial legacy.

The Los Angeles house of painter Ron Robles is the reflection, not only of the owner's creative talent, but of his American Indian heritage as well. Too often we have been presented with those stereotyped images of Indian décor mirrored in a garish succession of hunting lodges and mountain cabins and other quaintly primitive settings. Throw a few Navajo rugs around, and there you have it. Mr. Robles' Navajo rugs, on the other hand, are painted on the floor—an important difference.

The imaginative décor, based on a compelling mixture of the primitive and the sophisticated, is the result of a joint creative effort not often encountered. Jack Lowrance hastens to point out that his own role in the design was supportive in nature. He feels that he was more coordinator than initiator. And he has some appealing qualifications for the role: he is modest in a profession where ego can sometimes be a problem, and he has the calm imperturbability of his native Texas. Both qualities were indicated in creating the interiors of the Robles house. The progress of the design was somewhat haphazard, since it relied on the cooperative efforts of several people, most notably Ron Robles himself and Jack Lowrance.

The house was not planned in any formal way. Rather, it seemed to grow organically—much to the delight of Mr.





Left: Detail of Living Room reveals characteristic eclectic mixture: Cape buffalo skull, antique brass candlestick lamp base, sea shells and garden flowers. Below: The Bar Area is filled with rustic elements like the bar stool and the sponge-painted walls. Elegant notes are added by Louis XVI chair and 18th-century Italian desk.



... a mixture of the elemental and the sophisticated.

Robles. "Things more or less happened," says the designer. As a matter of fact, many of the most felicitous touches were largely accidental. For example, Jack Lowrance points to the eucalyptus stumps used as table bases. They simply appeared one day when Ron Robles and some friends were working on the unusual garden, a fantasy of handmade objects and salvaged material on the canyon slope, arranged in the manner of an Aztec ruin. Then there is the lovely Indian rug painted on the vinyl floor of the living room. Cal Hamilton, one of the owner's friends and an accomplished artist, happened to be in the house one day when work on the interiors was in progress. Mr. Robles was concerned about the expense of decorating and wondered how he could manage to buy more rugs. Cal Hamilton solved the problem simply and creatively. And, in a quite unexpected way, the painted vinyl floor lends support to the mixture of the elemental and the sophisticated so characteristic of the house.

Another happy accident was the fact that much of the antique French furniture, used so strikingly against a primitive background, was already at hand. It is by no means out of place and in an odd way emphasizes the richness of the bold and exotic Indian art on all sides. The French pieces are authentic, and none of them is a reproduction. This fact serves to reinforce the central design theme of the house: everything, from the most elegant French chair to the living room sculpture and the paintings on the wall, is the work of some individual artist or craftsman. As

... a personal metaphor true to talent and heritage.

Ron Robles is fond of saying, "If I want something, I make it."

He, of course, did not make everything in the house. But the things which he did not make, his friends did—or eighteenth-century French artisans. The theme of craftsmanship is pervasive: the owner himself did most of the work in the garden and is responsible for wall decorations, which include a splendid hide stretched on a stainless steel frame and alive with Navajo motifs. His friends provided sculpture, Cal Hamilton painted the floor, and on all sides you will find those natural objects which blend so well with Indian art (and contemporary design): sea shells and animal skulls. The color scheme of the interior is based on nature as well, and the terra-cotta of the outside walls is reproduced inside. Jack Lowrance himself is pleased that the house does not have a "decorated" look. If there is a look, it is as Ron Robles wished it to be—entirely organic.

"The problem," says the designer, "was really how to introduce elegance into a crude—or, rather, a rustic—background without producing something which is basically pretentious."

To have been pretentious or to have indulged in a bohemian desire to startle would have been to deny the nature of Ron Robles himself and to create an inappropriate stage set. In its present guise the house is an accurate reflection of Ron Robles and his way of life, a house to be lived in and enjoyed, a personal metaphor true to talent and heritage. Once cut, the stencil of this provocative and unique house is not likely to be duplicated. □

Right: Wisteria vines, clivia and azaleas brighten the front entrance of the house. Exterior walls, like interior ones, are painted with Italian water marks. Below: The small Entrance Hall is cleverly designed to double as a guest room. Fabric on the banquette is by Stroheim and Romann.





The Villa Agnelli Gardens

Landscape architecture by Russell Page





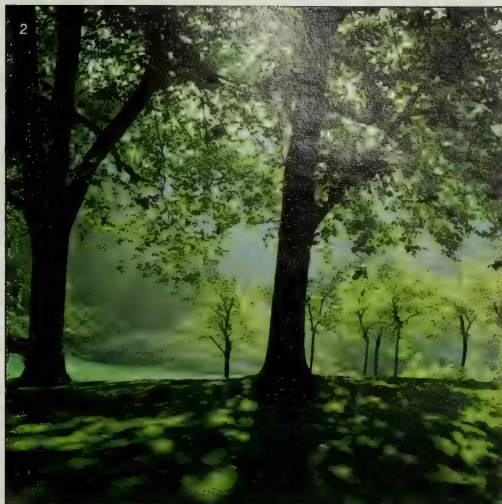
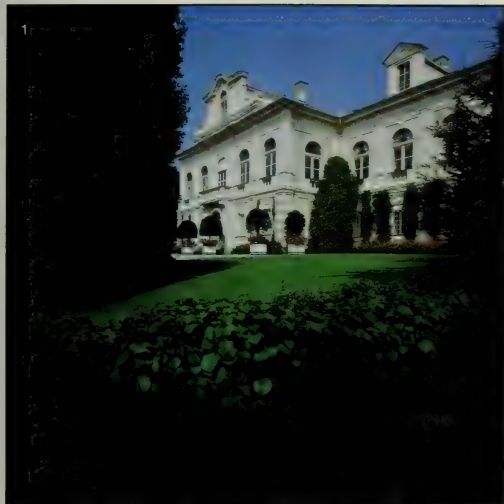
by Valentine Lawford

Preceding pages: A perspective of the formal planting near the rear of the Villa, showing the simple geometric patterns of boxwood, velvet lawn and gravel path. Above: Domed church in the background is San Pietro in Vincoli, built by Filippo Juvara, a Sicilian draftsman (1685–1736).

When Signor Giovanni Agnelli, the chairman of the board of Fiat, decided to make radical changes in the gardens of his inherited country house, the Villa Agnelli at Villar Perosa in the foothills of the Cottian Alps in northwestern Italy, he and his wife, the former Donna Marella Caracciolo, had little difficulty in choosing a garden designer. Their natural choice was the outstanding English gardener Russell Page, whose work in Europe and the United States has long been famous and who had already designed notable gardens for them at La Leopolda, their former

property in the south of France, and at their pavilion on a hill above Turin.

At Villar Perosa the collaboration between garden owners and garden designer has been a strikingly fruitful and successful one: a labor of friendship and a meeting of minds. Of Signor Agnelli Russell Page says: "He has a better sense of what is happening on this planet than anyone alive, including heads of governments." And there are other personal qualities of the Italian industrialist which the English garden designer unreservedly admires: his quickness of brain and his invariably



1. The cream and white facade of the rococo Villa, which has been in the possession of the Agnelli family for more than a hundred years.
2. Plane trees frame a view into the valley with the water garden in the distance below.
3. One of the many charming ponds placed throughout the thirty-acre estate.
4. Eighteenth-century stone and wrought-iron benches stand at opposite ends of the topmost terrace, a clipped hedge at the right.

positive reactions, his deep sense of responsibility and his exceptional openness to new ideas. He acknowledges that whenever he has a fresh landscaping plan to submit to Giovanni Agnelli for approval, "we can generally get everything decided in a quarter of an hour." "The only thing one must never do," says Russell Page, "is bore him."

In Donna Marella, too, Russell Page gratefully recognizes a garden owner who is authentically interested in her gardens, spends many hours with her gardeners, writes often to suggest new plantings and regularly attends the

international flower shows, where she orders not just lavishly but also meticulously, and is possibly even more of a "maniac for detail" than he is himself.

The Villa Agnelli is an early eighteenth-century Piedmontese rococo house, designed by Filippo Juvara—the Sicilian-born theatrical designer and architect who worked for the court of Turin and afterwards for the Bourbon court at Madrid—as a hunting lodge for Vittorio Amedeo, Duke of Savoy and later King of Sardinia. According to tradition, it first came into the possession of the Agnelli family more than a



One of the eleven artificial ponds, linked by cascades, which form a water garden in the luxuriant valley which lies below the Villa.

century and a half ago, when it was acquired by an ancestor who had served as a cavalry officer under Napoleon. Clearly, since that time it has been part of a much-loved family estate. Signor Agnelli's father, the senator, added a large wing, the *casa dei bambini*, where his sons and daughters spent happy summer holidays as children. Rather earlier, an Agnelli ancestress had been famous for her passion for trees, and her husband had built a picturesque belvedere for her, still standing in the grounds. It is an ivy-mantled tower with an outside spiral staircase from the top

of which she could command a splendid view of her arboretum. But since her day the planting of conifers and laurels had been slavishly continued, to the point of suffocation. By the 1950s a profusion of parterres, cluttered with terra cotta vases and marble fountains and stiff with statues, virtually filled the only level ground on the property, a relatively small area immediately behind the villa.

A high boundary wall, bordered by a public road, confined the gardens, and within its circumference a plethora of trees and shrubs and formal beds and



1. Luxuriant irises and waterlilies are common to all the ponds in the garden.
2. Sloping away from the Villa, the lawn leads toward spectacular trees and rich foliage.
3. Close-up of the principal rose garden with tea roses of many colors and varieties. Signora Agnelli's bedroom is always filled with them.
4. Among the beech trees a Chinese Chippendale bridge, designed by Russell Page, spans a small ravine.

terraces all but concealed and cancelled out the property's principal potential assets: the romantic lie of the land with its sweeping lines—a lesser slope up to Juvara's green-domed church of San Pietro in Vincoli on one side, and a greater slope down across a little ravine to a torrent in a valley on the other. The beauty of the surrounding landscape with its view of alps to the west and its closer view of steep-terraced farmland and forested hillside, a rustic tapestry, unfolds richly in almost every other direction.

With the Agnellis' concurrence the

designer set out to bring in air and light, to create a feeling of freedom and space, and to give the gardens the full benefit of their natural situation. This entailed the elimination of the boundary wall, the rerouting of the public road, the cutting down and carting away of unwanted trees and evergreens, the basic simplification of the formal parterres, the rejection or relocation of statuary, and the demolition of a part of an additional wall which interrupted a pleasant view from the dining-room windows on the garden side of the villa. For the rest, by infinitely careful group

Continued on page 140

Flowering a London Flat

Fabric Designer Creates Cheerful Ambience

Michael Szell has a way with flowers. He cherishes them, photographs them, sketches them, collects them, and prints them on the fabrics he designs. He covers walls, curtains, furniture and even the floor of his London living room with his own flower fabrics. Tabletops, too, bear an abundance of flowers, every one of them an orchid. When asked to explain his single-mindedness,

he answers in a candid and disarming way: "Orchids are chic."

He has collected many of them himself on trips to the Far East and South America. On his next journey to the Amazon he has a permit which will allow him to bring back as many as twenty kilos of wild orchids. He takes care of them himself, and he has had some for ten years. The history and

habits of each is familiar to him. They bloom twice in the winter, and then he sends them to a greenhouse in the country where they "sleep" through the European summer, which really is winter in their original environment. They are tough, but inflexible, travelers and never adapt to the seasons. Each fall they are brought back to bloom again and to appear at the popular Chelsea Flower Show where Mr. Szell has his own stand.

The orchids, along with many other flowers, have found their way onto the very special fabrics which he designs. Michael Szell admits that in certain circles he is something of a "household name." Those circles are special indeed. The throne room at Windsor Castle, the J. Paul Getty museum in Malibu, the Shah of Iran's palace and British embassies around the world are decorated with his fabrics. For the great celebration at Persepolis in honor of the founding of the Persian Empire, tents were made from fabric of his design and printed with a bold oriental motif. His fabrics, too, have been seen in films like *Mary Queen of Scots* and *The Great Gatsby*. To this end he spent many hours of research in the Victoria and Albert Museum and elsewhere.

For his own apartment, in a large early-Victorian house in London's Knightsbridge, he has deliberately created a different mood for each room. He wanted the bedroom dark for sleeping, warm and enveloping. But it does glow like a jewel box, largely because of the dark-green printed linen on the walls, the color of malachite. A large armoire is the only piece he managed to save from his family home in Budapest. Fortunately it could be taken apart and traveled well in a trunk. A number

Left: Georgian mirrors, Bokhara rugs and lights concealed in English 19th-century coach horns enrich Entrance Hall. Opposite: In the Living Room a Miss Cavendish looks down from an 18th-century painting. Below her, on a William Kent marble-topped table, Brazilian hybrid orchids fill a Georgian milk container, centered between jappanned tin vases from Pontypool, circa 1780.



Photography by Derry Moore





of his paintings are also family heirlooms and came from his grandmother's house in Vienna.

The entrance hall to the apartment is resolutely cheerful. "It is very pleasant when I come home on a rainy day," says Michael Szell. "And after dark it is like a nightclub. The hall is my personal and private Annabel's."

The designer is "a great believer in nature," and the living room reflects this point of view. He uses natural fibers, and everything is covered in a white, printed wool. On the floor is a large white Indian rug, and the problems of upkeep are considerable. Such problems do not bother the designer. "If occasionally I lose confidence," he says, "I never lack courage." The lovely large room, filled with flowers, does

seem more like a house in the country than a flat in town. Greenery supports the illusion: there is a green square in front of the house, and behind are the gardens of the Brompton Oratory. Michael Szell's living room blooms happily in the middle.

The clear fresh design of the fabrics in the living room was inspired by his collection of Swansea botanical china. He is a patient collector, and it has taken him twelve years to find some hundred pieces of it. It is fragile and most difficult to locate, since the factory only produced these faience plates between 1790 and 1810. In addition, Mr. Szell has managed to collect many of the botanical prints which were faithfully copied for the pottery.

The designer is reluctant to discuss

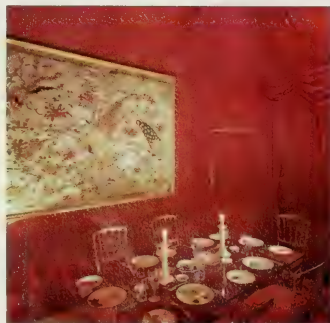
his family or his aristocratic background. "These days it doesn't matter what you were at home," he explains. "What you are and what you accomplish is the important thing. In 1975 it is pathetic to go on about unimportant matters." His mother's family came from Transylvania. "Of course, everyone always thinks of Dracula when they hear that. But the reality was quite different. It was rather a grand family; they lived a civilized life."

Above: Unusual mirror, at one time in Marlborough House, hangs over Victorian fireplace. Queen of Siam Sirikite orchids bloom lavishly on contemporary glass table. A portrait of the Duchess of Somerset, by Sir Peter Lely, stands out against wall fabric of Michael Szell's design. Opposite: Rare collection of Swansea botanical china is displayed on Living Room sideboard.





Below: In the Dining Room a contemporary table surrounded with gilt chairs is set with plates from the Swansea botanical china collection. Painting on wall is Chinese.



Above: In the Bedroom a Venetian mirror glistens above Victorian mantel, and the wall fabric was designed originally for tents erected in Persepolis in 1971.

Michael Szell grew up in Hungary and left Eastern Europe after the Second World War. He attended the university at Aberystwyth in Wales, the Royal College of Art and studied for a year in Paris. He credits his success in the field of design to hard work and feels that his background and friends have had little to do with it. However, having been part of a world of luxury, he is able to understand the requirements of an embassy or a palace with ease. "That is what is so lacking today," he says. "Young people make themselves so

antagonistic to luxury and don't understand what is needed to arrange for a banquet or a ball."

His life is well regulated, and he is at his office early every morning. "Life needs a certain steadiness. It's not how bizarre or eccentric you are that matters. Everyone gets an occasional run of luck, but that can't last forever. You get out of life what you put into it."

What Michael Szell puts into life is hard work, a good deal of charm and plenty of good old-fashioned kindness. He helps his clients with finishing touches, even when his own responsibilities are long finished. "You can't have a double life: being difficult in business and a nice person at home. It's all part of a pattern, and I try to be kind." He is a very civilized man. □

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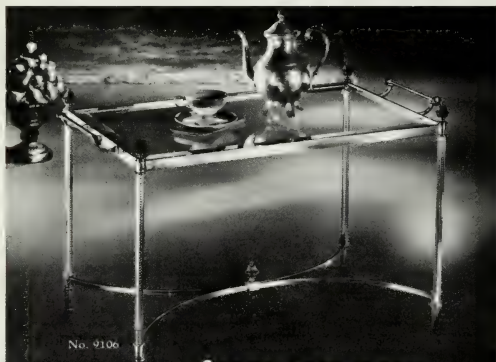
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THE VILLA AGNELLI GARDENS Continued from page 125

plantings, he contrived to link the formal gardens with ravine, valley and surrounding woods. To animate the valley floor he transformed the torrent into a series of planted pools and waterfalls, now the most enchanting feature of the property.

Arriving at the villa today, one approaches the house through a rising park, nobly but not excessively furnished with cedars, pines, firs, beeches, hollies and monkey-puzzle trees. Some of them are legacies from the past, others quite recently planted by Russell Page, including cedars already twenty-five feet high. Under their canopy is an orchard of apples and cherries. The fruit trees are only stopgaps; as the



taller trees spread, the orchard will be progressively eliminated. Meanwhile the fruit crop and the crop of hay and alfalfa underneath are regularly harvested.

The formal gardens, as redesigned, are still grandiose and richly colorful. The lawns are superlatively smooth, and the simple geometric patterns of boxwood hedge are a fitting frame for the massed roses and dahlias—some of the latter attaining a height of at least nine feet. The formal garden features, one and all, stand out like stage characters against a wooded backdrop. It is appropriate enough, since Juvara, who designed the house in the first place, was a theatrical draftsman as well as an architect. Close to the villa, somewhat tucked away at a lower level, three successive terraces of lawn and hedge and roses form a horticultural counterpart to the long galleries which characterize the interior of the house.

On the way down to the valley the ravine, now crossed by a white-painted Chinese Chippendale bridge, is still shaded by splendid beech trees of the earlier planting. But the slopes

THE VILLA AGNELLI GARDENS

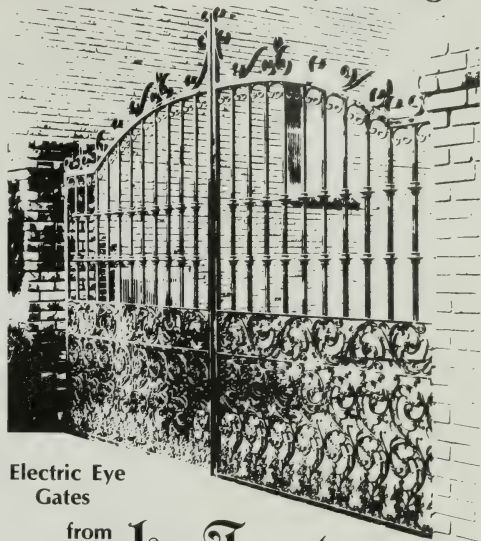
of the little gully have been lined with wide beds of peat, filled with Himalayan rhododendrons, Kurume and Exbury azaleas, camellias, magnolias and Japanese maples.

The valley itself is in general less thickly planted. Its generous contours provide too valuable a contrast to the formality of the terraces and the shadowy luxuriance of the narrow ravine. But even a casual and incomplete listing of the trees and shrubs and flowering plants which it now contains reveals an astonishing variety of colors, shapes and sizes, subtly chosen and perfectly placed. Groups of *Pinus nepalensis* and Scotch pine mark the valley bends. Metasequoias, incense cedars and bald cypresses provide essential vertical accents; broad-leaved hollies form a dark-green foil to deciduous plantings; scarlet oaks, flowering quince and rose acacias have been chosen for their coloring, sweet gums for their amber autumn foliage; thirty different varieties of camellia flourish under a single group of beeches; *stewartia*, *Magnolia stellata*, *Hydrangea quercifolia*, *spiraea*, *Rubus odoratus*. They all combine to make of the valley slopes a tantalizing, sensual and intellectual lesson in the fine art of landscape gardening—an amateur horticulturist's despair and dream, pain and paradise.

A large dam, hidden away at the head of the valley and furnished with a yard-wide concrete pipe to carry off surplus water from spring thaw and summer cloudbursts, now holds the former sporadic torrent and ensures an even flow all year long through a descending series of eleven cascades built of local stone. These feed eleven pools, which range in length from twenty to fifty feet. The entire water garden staircase covers a gradual fifty-foot drop, every stage of which is exquisitely planted. The pads and flowers of water lilies, the arrow-shaped leaves and mauve spires of Pickerel weed break the surface of the pools, which are further enlivened by the comings and goings of a sizable fleet of black and white ducks. Around the pools cream and yellow day lilies, white and mauve hosta, pink lythrum, blue plumbago, purple larkspur alternate with massed Michaelmas daisies. The daisies, like the dahlias in the formal garden, are a special feature of the property and are meant to be enjoyed in September, the month when its owners are most likely to be in residence. Taller plantings include mock-orange and broom, for their scents; cotoneaster and pyracanthus for their red fruit; berberis for its fall foliage; yellow *Rosa hugonis*, white *Viburnum tomentosum*, smoke trees for their filmy pink blossom; a grove of bamboo to mark the last pool of all; and leafy cascades of weeping willow, weeping birch and weeping beech.

In northern Italy one of the charms of gardening is that gardens can be kept in flower until December. In midwinter, and occasionally in spring, the climate can be harsh, but late summer and early fall are the high spots of the year, ideal interludes. The skies are clear, the sun is strong, the air is cool, and at Villa Perosa sights, scents and sounds join in an irresistible invitation to walk abroad and enjoy the world. Donna Marella Agnelli is a great walker, and not surprisingly, her walks are often prolonged far into the evening, and far into the hills, which now seem to be—as Russell Page explicitly intended them to be—a natural continuation of the garden outside the windows of her house. □

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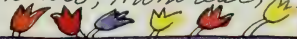


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By James Biddle

George Washington was two years old when John Drayton, a member of the King's Council for the Colony of South Carolina, broke ground for a two-storey brick mansion on the Ashley River, 12 miles upstream from Charleston. It stood sturdily through the Revolutionary War and the War of 1812, and is one of the few great Carolina houses to escape the ravages of the Civil War.

And although Drayton Hall is celebrated as one of the great architectural and historical treasures of America, its survival is threatened. Deterioration and vandalism have taken a heavy toll and up to \$2,000,000 is urgently needed for preservation and the creation of an endowment which will insure the proper long-range support of this priceless landmark.

If we succeed in raising half this sum, aided by sales of the National Trust Collection of Fine Porcelain Boxes, we can obtain an equal amount of federal funds. Every dollar you give is worth two in our fight to save Drayton Hall. Clearly, your support is of critical importance.

If you join us in this cause, you will be invited to attend a dedication of Drayton Hall next April. A Southern country breakfast will be provided at the Plantation, followed by a reception at Russell House, headquarters of the Historic Charleston Foundation and one of the most beautiful early 19th century houses in America. There we will celebrate the rescue of Drayton Hall and mark the completion of our

twenty-fifth year as the only non-governmental organization chartered by Congress to safeguard America's cultural and historical heritage.

The invitation list will include our five Honorary Members, Mrs. Nixon, Mrs. Johnson, Mrs. Onassis, Mrs. Eisenhower and Mrs. Truman. The Secretary of the Interior and members of Congress will be invited, as will eminent architects, historians and preservationists.

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Of course, fine art cannot be transferred directly to porcelain but must be repainted, the medium by highly skilled artists. They were selected for this delicate assignment each with 25 years of experience. Both have been named "Best Worker of France", an extraordinary award given but once every three years to a handful of workers in the entire nation.

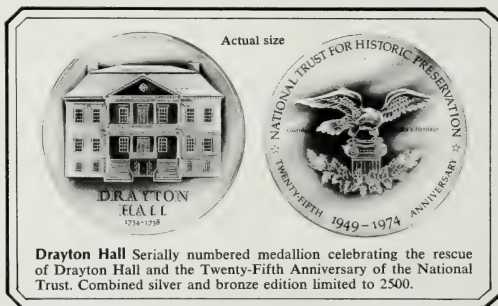
The secret of making porcelain was guarded by its Chinese originators for 1200 years. It was not until 1709 that an alchemist in Meissen discovered the Chinese formula, but he kept it secret for a decade. During this short span German artisans developed porcelain as an art form, and within other European centers learned the secret, they contributed to the state of the art.

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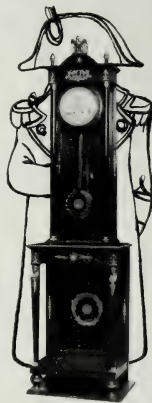
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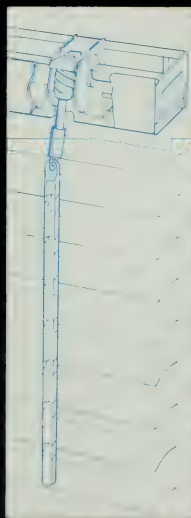
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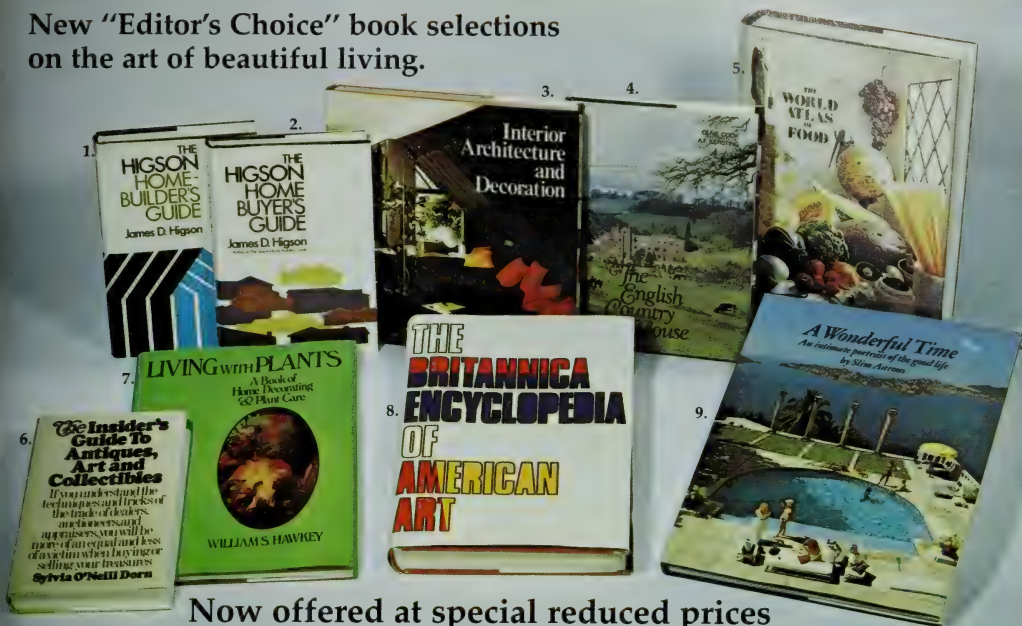
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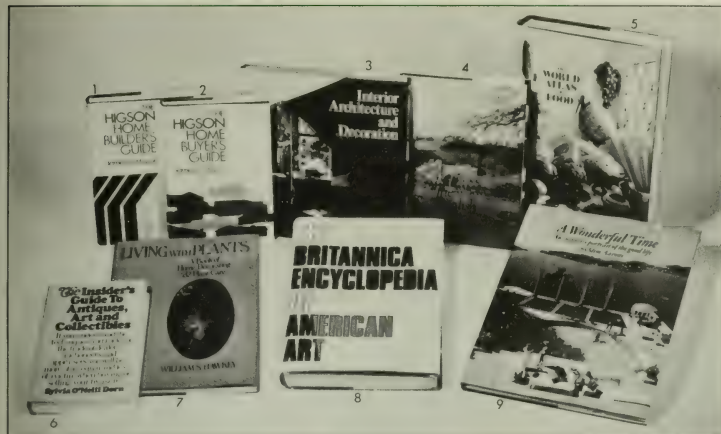


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MAY / JUN 1973 / Investing in Antique Furniture; Buying a Home in Europe; bachelor condominium design by William Gaylord; The Nonconformist Collector.

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SEP / OCT 1973 / The Edward M. Kennedy's home in McLean, Virginia; Living Color by Richard Ohrbach; Hammamet, Tunisia.

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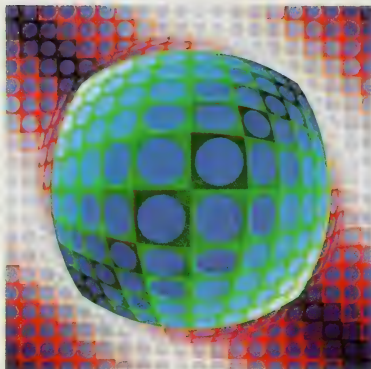
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ADDENDA Letters

Architectural Digest

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I want to thank you very much for sending reprints of your beautiful magazine. The article on private planes is simply great. You can't believe the people that have called me about it. We have also received many nice letters from people interested in joining our group. It's so very nice being one of the "Cessna Set," that name has really taken hold! Cessna Aircraft Company executives loved it.

Mrs. Gil Gunnell

Gunnell Aviation, Inc.

Santa Monica, California

I have now subscribed to *Architectural Digest*, "The Connoisseur's Magazine of Fine Interior Design," for about two years, and I have patiently waited for someone to point out to you and your subscribers that we did not subscribe to a magazine professedly devoted to interior design in order to spend our money in support of *Addenda*. In the November/December 1974 issue, the main body of text and advertising consists of 164 pages while the *Addenda* section consists of 64 pages. Very roughly, that means that one quarter of the subscription money we are mailing to you is being devoted to cutesy and generally dilettante blurbs on such topics as travel (may I suggest *Holiday* if it still exists), food (may I suggest *Gourmet* and others), antiques (may I suggest *Antiques*), books (may I suggest the *New York Times's* Sunday literary section). . . .

I see no reason that the editor and owner of *Architectural Digest* should not compete with all of these other specialized publication areas, but subscribers to *Architectural Digest* are paying for a magazine devoted to interior design and that is what we should get—by-and-large. If I wanted a generalized guide to the "good life" I might find *Playboy* a more appropriate subscription, I should think. . . .

Brit A. Storey

Lakewood, Colorado

Thank you for mentioning our "Ticketable Performances" in your September/October *Addenda's* "Passport" article. I must tell you that we have had rather a disastrous year because of the postal strikes and the strikes in the theatres and concert organizations in Italy. I would therefore appreciate it if you could let people know that we can at this point only guarantee service in Rome. Also, we must ask our customers to guarantee payment, since by the time they order the tickets and the time they arrive, their plans sometimes change. In the meantime, we have advanced the money.

Ann Summers

Via Mario dei Fiori 42, 00187 Rome

Though not being a writer of letters to the editor, I felt I must write to thank you for the wonderful job you are doing with *Addenda*. Not only are the articles eclectic, intriguing and informative, but you are, as usual, so reliable. All of the information I've managed to check on or experience firsthand has been just as you described. Leave it to *Architectural Digest* to come up with a magazine-within-a-magazine which vies with other top magazines in various fields.

Blythe Render

San Diego, California

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A black and white line drawing of a swimming pool. In the foreground, there's a curved stone wall made of rectangular blocks. Behind it, a palm tree stands on a small island in the pool. A fountain with multiple jets is located near the palm tree. In the background, a long building with a series of arches spans the width of the pool. The sky is dark with some stylized clouds or foliage at the top.

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PROPERTIES

History for Sale
By June R. Gader

Dear friends, this month we are going to talk of such things as heritage homes, historical landmarks and rehabilitated buildings—because what could be more fascinating to you collectors than a genuine antique, ready for restoration? Here's how you can have a share in preserving the past.

All across the country there are, of course, landmarks commissions which devote themselves to designating and helping to preserve certain historically important buildings. But it is only recently that people have become concerned with preserving "characteristic architecture"—the older buildings whose style has helped to create an area's unique character. Now, happily, many groups have sprung up throughout the West to undertake this task, city-wide or state-wide.

Heritage in San Francisco is one of the oldest and best-organized of these groups, and with *Victoriana* a San Francisco specialty, they have two wonderful collectables for you to snap up. Would you love something really bizarre? The Atherton House, at the corner of California and Octavia, is an all-wooden structure with turrets, gables, turned work and asymmetrical windows, and since it runs uphill the building has a most peculiar look. This *Victorian folie*, with twenty-five rooms divided into twelve studio apartments, is in the process of being designated as an historical landmark. It is now in probate, and *Heritage* estimates that it will sell for around \$200,000, because of the land value alone.

Their other offering is a Victorian triplex, recently moved, along with fifteen of its neighbors, to a new site in the Divisadero and Scott, Ellis and O'Farrell section. A redevelopment agency, generally the bane of preservation groups, made the new site available and is restoring other buildings in the neighborhood; could this happen anywhere but in San Francisco? *Heritage* points out that a buyer must be able to afford complete rehabilitation of the building, as well as the cost of the land and the building—an estimated \$100,000.

If your taste runs more toward the quaint cottage, Sandy McKenzie of *Unique Homes* in San Francisco has your dream. It is at 33 Alta Street, that charming cul-de-sac which also houses Julius's Castle and, at the other end, The Shadows. This is an 1880s frame cottage, now completely restored with gourmet kitchen, walnut paneling, three bedrooms, one and one-half baths. Decks on top of the building offer a wonderful bay view. With its fantastic Telegraph Hill location, it's a bargain at \$125,000, with a loan to assume at 8 percent.

What is it like to undertake the restoration of an historic house? I asked San Francisco architect John Schmiedel and his wife, Charlotte, who bought an 1879 house in the Pacific Heights area two years ago. They are enthused, bemused, overworked and excited by their project: it has taken over their lives. The three-story house with high ceilings, etched-glass skylight and grand detailing offered a dual problem; outside, the gingerbread had been stripped from the front of the house and must be replaced (*Victoriana* in San Francisco

Continued on page 10

CALIFORNIA'S PREMIER CONDOMINIUM

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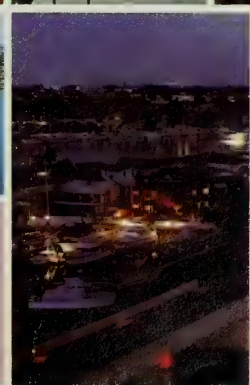
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The Summit

999 Green Street, San Francisco

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PROPERTIES

Continued from page 8

makes expensive but authentic wooden reproductions); inside, they are "un-decorating," stripping layers of wallpaper and paint, finding wonderful redwood wainscoting and moldings. The Schmiedels planned on six months of work; it now looks as though it will run to four years, but as John says, "The love shines through." Their house will be worth three times what they paid for it when it is finished, but they won't sell.

Only two other western areas have anything to match San Francisco as far as heritage organizations go: Seattle, and the state of Utah. The *Utah Heritage Foundation* is currently working to preserve an original residential section of Salt Lake City,

All this history is yours for just \$16,500.

the Marmalade District (so called because the old streets were named after fruit trees). Does the idea of owning a pioneer home on Quince Street thrill you? This house started as a one-room adobe built before 1858, and has 1860s additions which turned it into the present two-story, six-room structure. The large corner lot has plenty of room for parking if you'd care to use the building for offices (it has been granted a conditional-use ordinance for this purpose). The vine-enshrouded building, originally the property of one of Brigham Young's carriage drivers, requires a lot of loving restoration (and you must agree to restore it according to the Heritage architect's plans). But all this history is yours for just \$16,500. Contact Melissa Sieg at the Utah Heritage Foundation in Salt Lake City.

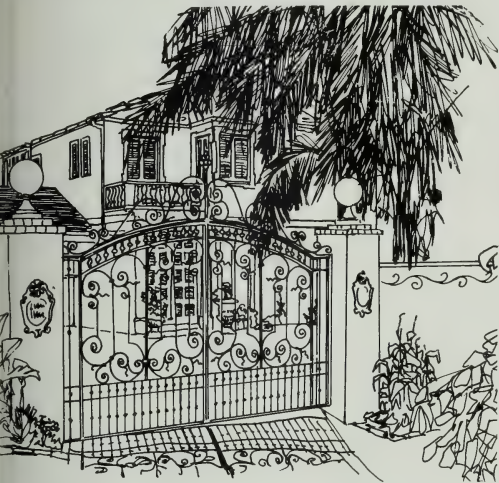
Seattle has a rather unique public office—that of City Conservator. Arthur Skolnick heads this bureau which concerns itself with the rehabilitation of architecturally interesting buildings. Although they often buy, renovate and then rent out the historic buildings which they find, *Historic Preservations* Officer Earl Layman tells me that they may have a fascinating building available for public sale in a month or two: Fire Station Number 18! This is in the Ballard area, originally a Scandinavian fishing village, located on the Sound near the locks. The 1910 building is all brick, handsome and simple, right up to its tower; and it still has the original horse stalls and troughs designed for horse-drawn fire wagons. This is a State Landmark, and is about to be designated as a City Landmark. No price has, as yet, been set.

The best way to find an historic house or building is to call one of the preservation organizations in your own area. In Los Angeles, the *Cultural Heritage Board* is primarily involved with getting threatened buildings designated as landmarks, which saves them from demolition for one year. Mrs. Ileana Welch tries to put together interested buyers with interesting properties. In Portland, Oregon, George McMath of the *Landmarks Commission* is in charge of a heritage group. The *Victorian Alliance* and the *Pacific Heights Association* in San Francisco are both involved in saving old buildings. Santa Clara's *El Camino*

PROPERTIES

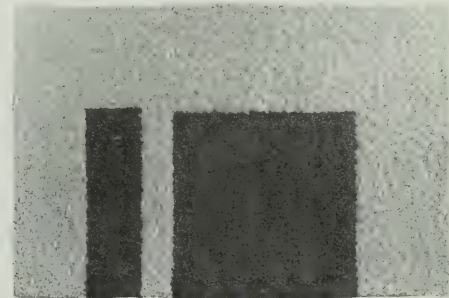
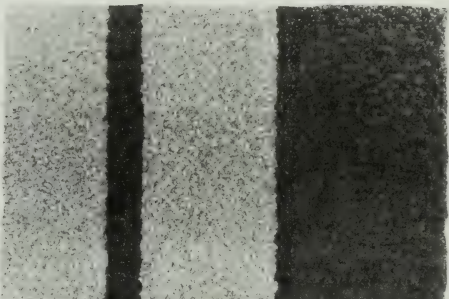
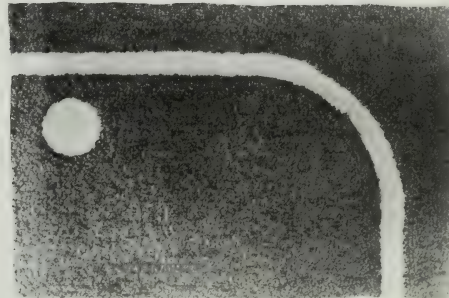
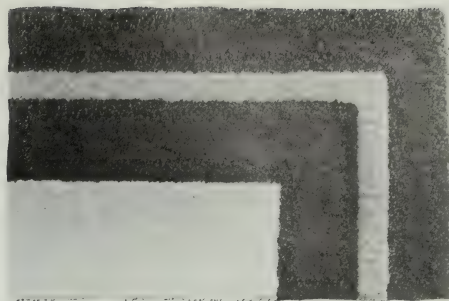
Trust (Arthur Ogilvy), Santa Cruz's City Planning Department (Joe Hall), the Eureka Heritage Committee, and the Heritage Association in Santa Barbara (John Woodward) are other California organizations interested in preservations. And if none of these involve your city, contact John Frisbee of the National Trust for Historic Preservation in San Francisco—they are the repository for information on matters of preserving worthy architecture. To help save a particular building, get it listed in the National Registry of Historic Places (Department of Interior).

Now, for those of you not so intrigued by history, I have two good collector's items in a more modern category. The first is the "Villa dei Fiori" (illustrated below) in South Laguna,



an authentic-to-the-letter replica of a Mediterranean villa. The experienced hand of well-known designer Joseph Pate shows in dozens of loving details: hand-painted wall murals, mosaic tile floors, leaded and stained-glass windows, trompe l'oeil designs on the outside walls. The lot provides a fabulous ocean view from every room above the beautiful Secret Cove area; and the two-story house includes a solarium, two master bedroom suites, huge living and play areas, a sun-porch gallery with Roman columns. Outside, a large swimming pool, two fountains, reflection pools with koi, and cypress trees complete the Mediterranean mood. This perfect blend of luxury and beauty is available from Gary Knox of Coldwell Banker in Laguna for \$285,000.

If you prefer a South Pacific atmosphere, *Prestige Properties* of La Habra offers you an exotic house of Polynesian design in Rolling Hills Estates. Tropical landscaping, a unique volcanic-rock waterfall in the entry and a "terrarium view" from the living and dining rooms add to the effect. There is a large sundeck overlooking the swimming pool, a family room and wet bar on the pool level, a sunken fireplace with lounge area on the main floor, and three bedrooms, three and three-quarters baths. All of this, just \$110,000 □



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pictured: Spanish refectory cupboard c. 1700, one of a pair of New England, painted stick back arm chairs c. 1780, Irish, pine potato bin c. 1860, English oak cricket table c. 1780 and European and American accessories.

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INVESTING

Prime Rate—Ins and Outs, Ups and Downs

By Eliot Janeway

The prime rate was unknown when Shakespeare was writing, yet one of his merrier titles tells as much as we need to know about it. *Much Ado About Nothing* is the play. But, to be fair about it, the prime rate does offer three analytical clues to the comings and goings of the economy and its markets. The first is psychological, the second is commercial and the third is part of the standard routine prescribed for the continuous guessing-game about the stock market.

Psychologically, the prime rate is a prime newsmaker. It offers newsmakers an obvious chance to refer to a prime range-finder. When the economy has been stagnating and all interest rates have sagged with it, a mark-up in the prime rate is good for heralding an imminent recovery. Conversely, when money has been costing more than anyone can afford, any downward nudge in the prime rate is guaranteed to evoke grateful sighs of relief.

Commercially, the prime rate does provide a useful, informative guideline—but not because of any light it sheds on the interest charges being run up by prime borrowers. Long before the prime rate followed the 1973 rate of inflation, the

banks posting it were as fresh out of prime-rate borrowers as they were out of money.

Curiously enough, the primary usefulness of the prime rate is the clue it offers to what the weakest, not the strongest, are being soaked for. Multiply it by two, and you have the effective rate the makers of consumer loans need to charge to carry their retail installment business. This high-rate consumer loan business is the only really profitable and legitimate one left in the entire U.S. economy. And the riskiest.

Financially, the prime rate is the highest-rated hot tip in town on the stock market. My own settled belief—that money conditions and interest rates lead stock prices—calls for keeping a seasoned eye on the more reliable gauges of bond-market pricing for top-rated, long-term maturities. This takes more doing than playing the Dow Jones Industrial Average by the weekly blurb about the prime rate.

But it's not as if the market had been born yesterday. The market was well aware that another short-term, money-market rate, which is much more sensitive to events in the real world than the prime rate, had already come down. This is the Treasury Bill rate. Without being talked down at all, it had been brought down a meaningful notch.

The stock market had been realistic in reading the reasons behind the sharp drop in the Treasury Bill rate. It had known better than to mistake this apparent indication that the credit

Continued on page 16

BROWN
& BUCKLEY
INC

INVESTING

Continued from page 15

window was reopening to all who came for the real thing. The stock market toppled faster while the Treasury Bill rate was tumbling than when the Treasury Bill rate was soaring.

Two ominous developments have been combining to bring the Treasury Bill rate down. The first is bringing about still more risks for the already over-stretched and underinsured international credit structure. The second is creating the exact opposite condition of that normally produced by a drop in any important, short-term, money-market rate. It is intensifying the illiquidity pressures pounding away at the commercial

are more of them and so they are harder to handle. In search of safety first, they have been systematically switching their bank certificate deposits into Treasury Bills. When New York banks, for example, pool their customers' orders to make their usual, wholesale bid at the weekly Bill auction, they now find that the corner druggist and the professor's widow have beaten them to the draw. This mass movement of retail deposits out of the banks and into the Bills is really hurting the banks, while only seeming to help the money markets.

No development that tightens the squeeze on the credit

"My own settled belief calls for keeping a seasoned eye on the more reliable gauges . . ."

banking structure. The stock market has had the sense to react with fear and trembling, instead of reassurance, to the one-two punch given the credit structure by the forces bringing Treasury Bill rates down.

The big-dollar petro-players have thrown the first Sunday punch. They are too suspicious, too scared and too susceptible to know what to do with their money. They do not feel comfortable making commitments in anything but U.S. Treasury Bills—fifteen days at a time and subject to U.S. Treasury re-purchase agreements. They have bought enough Treasury Bills to sink a mammoth oil tanker, much less the Bill rate.

Average American savers have thrown the second. There

structure—and particularly, on the banking system—can help the stock market. The sophistication that has been forced on the stock market has convinced it that this drop in the Bill rate spells another round of severe trouble. The same sophistication set up the market to shrug off suggestions of brave new promises having to do with the prime rate. □

Subscribers interested in receiving Mr. Janeway's guidelines to particular problems are invited to address their queries to him care of ADDENDA Investing, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, California 90036.

ANTIQUES

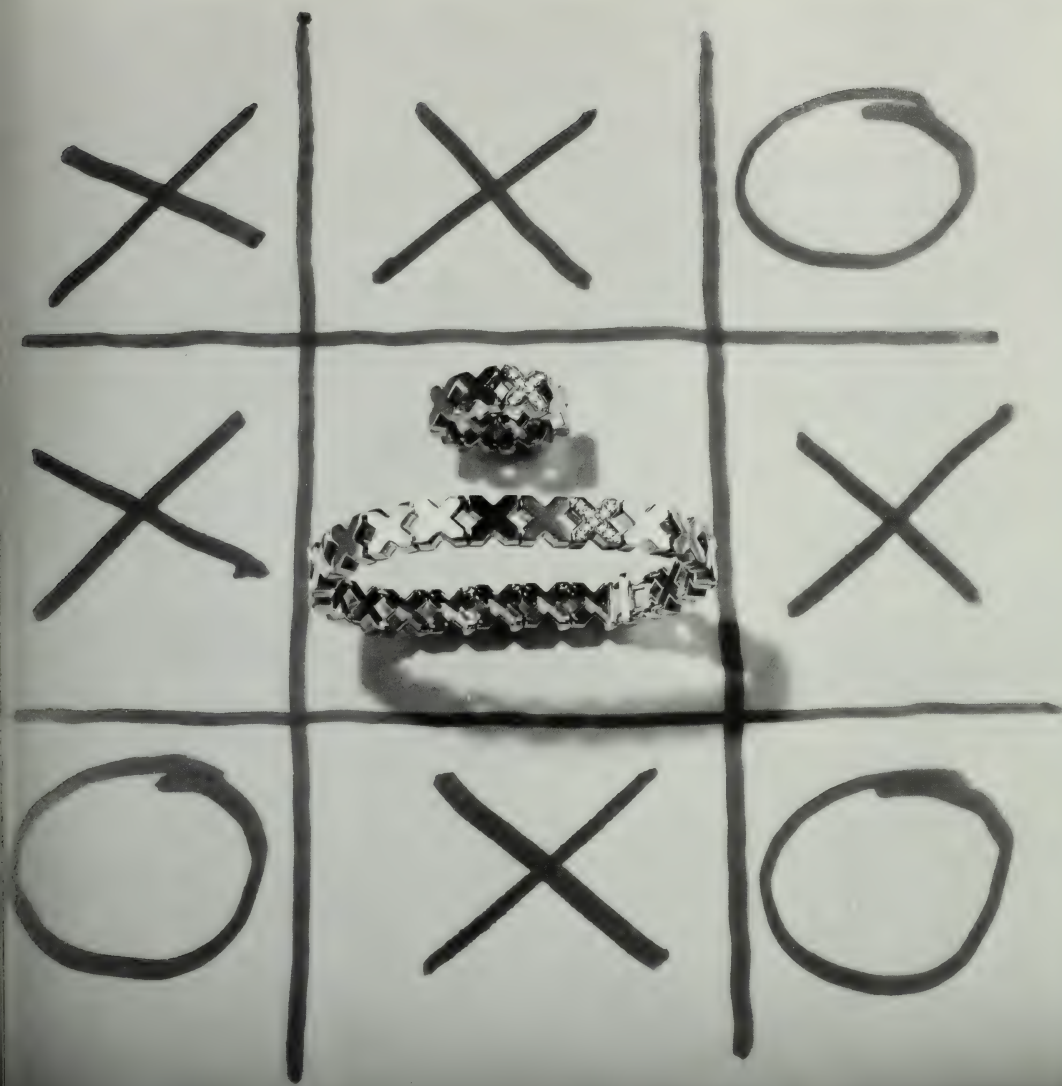


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ANTIQUES

Selecting for Small Spaces: What the Tall Case Clock and the Chippendale Mirror Said to the Low Ceiling

By Camilla Snyder

There are certain word combinations which one mentions only with great tact to interior designers and antiques dealers in these transitional times. "Antiques and condominiums" is one. And in the interests of history, diplomacy and the alphabet, it is best to mention antiques first and get to the point immediately. Ask not whether the decorator and/or dealer likes to work on condominiums—practically none relishes such assignments; ask instead for constructive ways to lavish antiques on the new kind of domiciles which statisticians predict all will be living in by the year 2500.

Ted Graber, who heads the William Haines office, wouldn't mind condominiums or even the new apartments so much if it weren't for the ceilings. "Today's ceilings are 8'6" to 9' at most," Graber says, "and that precludes the use of Chippendale mirrors which are 6½' to 7' high; in Chippendale's time ceilings were 13 to 14 feet tall."

While he decries the fact that it is no longer possible to use palace-size Coromandel screens (9' to 9'6"), Graber does admit that searching for scaled-down antiques for condominiums can be rewarding. "I look for small dining tables from the Chippendale and Regency periods," Graber explains. "And side tables of the proper scale must be used instead of the usual seven-foot numbers we put in homes."

Graber points out that French furniture, in the main, is smaller in scale than English furniture, probably because the French were once thought to be smaller in build than the English. But he has found some delicately proportioned Adam period chairs. "I think Adam made some of the most beautiful chairs ever designed," he continues. Graber hopes that future condominiums will be built with twelve-foot ceilings to accommodate an armoire, or a *parquet de Versailles* floor.

San Francisco designer Tony Hail joins Graber in the chorus against low ceilings. "The worst thing about most condominiums is the ceiling height," agrees Hail. "The scale of the rooms isn't too bad. The main thing is to avoid all objects which have to do with height: tall mirrors, tall trumeaux over fireplaces, chandeliers. I still use antique screens, but I use Japanese screens rather than Chinese ones, because they are smaller. I use chests of drawers and cabinets rather than tall pieces. Instead of a tall, tall bookcase I look for a short one. And I find a painting or a mirror over a desk works better than a tall secretary. There are many French pieces of smaller scale after Louis XV; he liked a lot of small rooms."

Partially revealing his sources, Hail admits he is buying American. "I am finding it all here now," he says. "I can find things in Europe, but I don't think people will pay the prices being charged in Europe today. Incidentally, Chinese garden benches are great for end tables. They are big enough for a drink and an ashtray and their scale is exactly right."

Wally Franken, antiques buyer for Cannell & Chaffin, has made a point of buying small-scale antiques in Europe. "I avoid almost all large pieces," he explains. "I do buy a number

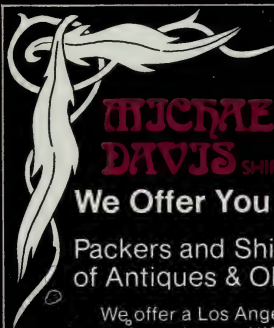
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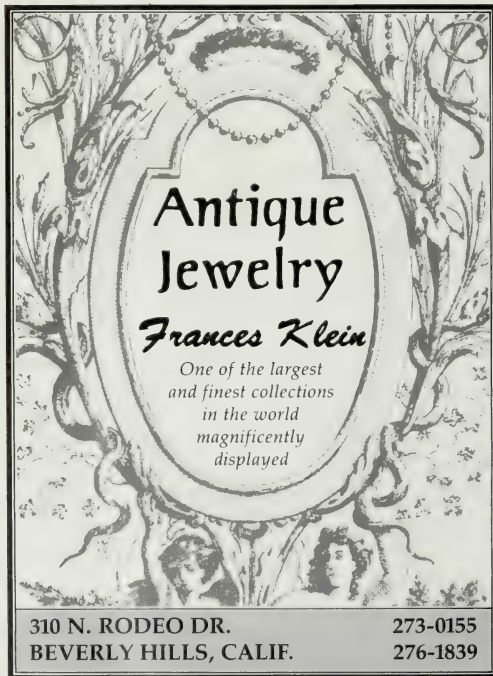


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ANTIQUES

Continued from page 19

of bookcases and armoires but always and only small-scale ones. This is a discipline in itself: for objects which are normally deep, I look for shallow; high, I look for low."

Franken feels that the average antiques buyer gets carried away by the atmosphere of Europe and buys unwisely. "There are diminutive armoires," he confirms. "And in France I find bonnetières which are smaller and narrower than armoires. These are ideal for condominiums."

He shops more in Scotland than England because he feels the price level is better there. And he points out that court

"... decide whether you want a living room or a warehouse."

cupboards (referring to a three-decker cupboard which has been shortened to two-decker size; it has nothing to do with royalty) fit well into condominium life.

Los Angeles designer Pepi Mathieu doesn't necessarily agree with Messrs. Graber, Franken and Hail about scale. He believes instead in using large pieces but limiting the number in any given room: "Otherwise you look like a junk shop," he claims. "You must decide whether you want a living room or a warehouse. Sometimes things that are out of scale—big—work beautifully, dramatically in a small room. If you have a large buffet, for example, instead of crowding it into a dining room with eight chairs and a credenza, place it in the living room. Treat it as a piece of great interest."

Mathieu likes to do things like hide television sets in armoires (all you have to do is install a shelf the right height and drill a small hole in the back for the cord). For one client, Mathieu skirted a dummy table about 45" in diameter, covering it with a handsome antique fabric which had been fireproofed. He hid the television under the skirt and found the client didn't mind that the picture was a bit low.

For condominiums and apartments Mathieu achieves the variety which might come from the spaciousness of a mansion by doing two different looks. "In summer I take up the oriental rugs and leave the wooden floors bare. I slipcover the antique furniture," he says with bouncy charm. "This way a period velvet sofa becomes exciting with a cover of perhaps beige and white zebra design by Brunschwig & Fils. Velcro fastenings make slipcovers easy and assure exquisite fit."

The condominium way of life would seem to forecast the demise of the most sought-after antique item of all—the chandelier—according to our quartet of experts. "Everyone loves chandeliers," says Ted Graber, but hang a chandelier in a low-ceiling condominium and it hits you right in your face." Tony Hail: "I avoid chandeliers and use modern lighting in most cases. I avoid putting chandeliers over dining tables because if the table is moved—as it frequently is for condominium parties—the room looks ridiculous with a chandelier just hanging there." Wally Franken: "I do not buy antique chandeliers; they are simply too large." Pepi Mathieu: "I almost never use chandeliers in condominiums."

So let there be light—but from another source. □



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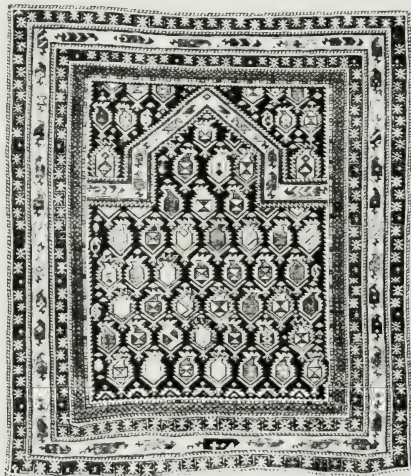
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COLLECTABLES

Tiffany Tulips, Hoopoes and Other Spring Exotica

By John Lincoln

Tulips pushing up through chilled earth should tell us that spring is here. These tender flowers were brought into Europe from Turkey in the seventeenth century and at that time the Netherlands developed a floral madness which made many people wealthy and many people poor. This was done by speculating on the raising of pretty flowers or tulips, hence "Tulipmania," a fever produced by greed and beauty. Rare tulip bulbs were sold for thousands of guilders. There were specially designed containers in which to cultivate the bulbs, and to display the individual specimen blooms. Such price and labor for such short-lived beauty!

Peacock Alley in West Los Angeles has an example of the tulip lamp. Made by Louis Comfort Tiffany in the early twentieth century, it is glass-shaded and dome-shaped. The lamp has a sculptured round bronze base to which is attached a center support. There are six organically shaped bronze arms, really "stems," which are topped by Favrite glass candle shafts holding light globes, beneath the large glass Tiffany shade. The design on the shade is a pattern composed of earth, leaves, flowers and sky, in tones of brown and green with hints of warm gold; tulips in a variety of rich reds are surrounded by a clear blue. A simple mosaic-type of banding edges the top and bottom of the shade. The opaque glass surfaces are mottled to heighten the realistic visual effect when light shines through the glass.

Prices for Tiffany lamps start at \$3000, so for your "Tulipmania," which was made sixty-five years ago, figure over \$150 per bloom, on leaded glass. Damned expensive for a spring bouquet, but they don't fade and die. There is only breakage.

Constance H. Hurst Antiques in Los Angeles has a beautifully pale English walnut chest on a stand, circa 1720. At first glance the chest on its stand looks like one piece, but then one discovers the top just rests on the bottom.

The stand is like a small server with two squarish drawers sitting on high-hipped Queen Anne legs with pad feet. On the center of the apron is a small, dropped, carved detail, and around the top is a rolled molding which creates a well to hold the top chest. The chest itself has two small drawers above a series of three larger drawers graduated in size. Each drawer has two tiny lines of cross banding surrounded by a small rolled edge molding. Atop the chest is a concave molded cornice. The chest is 63 1/2 inches high, 37 inches wide and 22 inches deep—quite small but well scaled. All the hardware is interestingly shaped and ornamented, and original. The price is not the original one but is only \$5500.

Fred and Mary Tongue in Santa Monica are two of the local specialists in Wedgwood, the English pottery first made in the eighteenth century. In this eighteenth-century vein, the Tongues have a pair of lidded urns in a type of Wedgwood called "Etruria." Made about 1780-1785 in England to resemble the black-ground red-decorated pots of antiquity, Etruria was very popular at that time because of the classical revival

COLLECTABLES

and the many antiques brought back from the "grand tour." Such burnished black-bodied ware is called *basalt*. The surface decoration was done in a technique called "encaustic." The process involves painting the surface design with wax; when the piece is fired the wax burns off, leaving the design.

The urns are egg shaped and stand on inverted bases. Each is 16½ inches high from the base to the top of the finial and 8 inches at the fullest point of the belly. There are two wishbone-shaped handles which project above the top of the piece, and the lid is flat with a baluster or spindle-shaped

... Expensive for a spring bouquet, but they don't fade and die.

finial. All is very "after the antique."

The pieces cost a goodly suite at any Hilton and give a solid antique look, reinterpreted to any mantel.

The hoopoe is a bird belonging to a species which gives mankind a beautiful material common to the hoopoes but rare to mankind. You may have heard little about the hoopoe; that is because they are commonly known as hornbills. Oriental craftsmen prize the material from the bill or "horn" of these large tropical birds, and create from it ornaments, jewelry, bottles and objects of great beauty. Its natural form, like beautifully grained stone, or an interesting piece of root, is often used for contemplation.

Evans and Gerst in Long Beach have just such a contemplative object. Naturalists and bird lovers, stop reading here. The object is the whole skull of a hornbill. It is 8½ inches long by about 4½ inches high, and rests on a carved teakwood base. The bill of the bird is over 4½ inches long. The front of the bill, a rich yellow ochre color, was carved in the nineteenth century by a Chinese craftsman. The carving depicts tiny people, pavilions, trees—all scenes of minute detail on the bridge of the beak. The sides of the bill are shiny red and have poems inscribed on their surface. This is an object of rare and strange curiosity with an un-rare price of \$2000.

With gusto and bravura, yet with tenderness, Italian art and artifacts can overwhelm us; the qualities of largeness and drama become somewhat like a stage setting. *Alfred Koch* of San Francisco has a wall console which should delight anyone who is interested in exuberant eighteenth-century Italian furniture. This console is 62 inches long by 32 inches deep by 37 inches high. It has a great yellow marble top and a gray marble border, all shaped and chamfered. The frame is composed of four legs with an elaborate stretcher and apron, and the carving on the base is of abundant greenery with floriate manipulations and tendril endings. The legs start out as branches or clusters of vines in a mass and then the mass opens up to allow a group of flowers to blossom. A tendril from the vine becomes another vine with sprays of stylized leaves and more flowers. It's an Italian Babylon—big, architectural and stylish. The price is a mere \$3800 and can blossom forth in any large area that can hold it or want it.

Continued on page 25

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COLLECTABLES

Continued from page 23

French Régence was one of those short but important periods in taste and design. Chairs at that time were particularly designed for comfort and for human beings, not just for royal beings. *Waldo Pedersen* in Santa Monica has a Régence provincial open-arm wing chair. The chair is very stiff and straight in its basic contour but has very subtle shaping in its details. The back is tall with a shaped top from which the wing forms drop down to open arms, and the front is contoured and bowed. The seat is loosely cushioned, and there is no wood exposed on the upper chair except at the end

A journey in a small space and not a jet lag away.

of the arms, which are slightly carved and articulated down into the seat and apron. The apron is very simply detailed with only carved, curled decorations in the center. The legs are tall and of a very shallow contouring with very high hips. The uniqueness is that the chair is tall in the leg and is a wing chair. The height of the seat is deceiving, in that when you sit in the chair, it sits well—it's also priced well at \$2150.

If your travel agent couldn't book you into the places you wanted to go this season—if you missed shopping in the bazaars of Marrakesh, Cairo and Hong Kong—go, go at once to *The Museum Shop* in San Francisco. I don't know if you can bargain with the owners as you can with the Arabs in their souks, but they have a fascinating array of things to choose from—native crafts both old and new. There is a large selection of Moroccan wool rugs in large geometric patterns with deep fringed ends. The colors are of the earth or of an acidic orange, yellow and henna. They have caftans of wool or sheer cotton for men and women, and Moroccan wedding robes made of damask or velvet covered with tinsel, glitter and gold. There are pottery figures from Mexico and South America, objects in copper and brass to polish and shine, ivories by Eskimos and enamels by the Chinese. A journey in a small space and not a jet lag away.

La Tortue Gallery in Santa Monica is an art gallery dealing primarily with contemporary artworks. They are acting as agents for a collection of oriental origin which was gathered together by the American artist S. Macdonald-Wright. Mr. Wright was involved in a group during the early twentieth century called *Synchronism* and was later an enthusiastic collector of Japanese and Chinese works of art. *La Tortue Gallery* is handling the estate which is composed of a great selection of scroll paintings, Persian potteries and oriental sculptures. Included in the collection is a suite of prints called the *Fifty-three Stations of Tōkaidō*. This is a group of really fifty-five prints done in 1833 by the great Japanese artist Hiroshige. The prints have been remounted and have trimmed edges but they are in folio condition.

Sold only *en suite*, they are a whole trip, a panoramic artistic journey for only \$14,000. Considering the changes in the real estate of that area, a bargain in visual constancy. □



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But so it was for Pollock and Van Gogh and Toulouse-Lautrec. So why not Cucaro too? A contemporary master who has aroused the wrath of the critics and the love of the people, Pascal Cucaro is definitely for sale. Write for a Cucaro brochure or visit either of the Cory Galleries.



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SHOWROOM SHOPPING

From Bauhaus to Blow-Up—New Ideas for Decorating By William Moore

"Bauhaus" is a word with shock value even some fifty years after it first was used in Germany to describe the one school in the world where problems of modern design were tackled clear-headedly and in an atmosphere of realistic cooperation with industry. Political forces crushed the school out of exist-

wandering serpentine in open spaces or spin circles of rich color around architectural columns, planting areas or any other impediments. Only a computer could challenge the imagination in finding how many alternate arrangements are possible. Small wonder then that the design was recognized by the Institute of Business Designers with its Eighth Annual Products Design Award. The free-flowing flexibility of these soft handsome shapes is testament to the good sense and fine sensibility of the designer, Don Chadwick. Herman Miller has a fine practice of giving credit where credit is due. From

If it is "overstuffed," sinfully sensual furniture you are looking for, here it is.

tence in 1933, but to the good fortune of the rest of the world, Bauhaus teachers and students left home to work in freer countries. Hence international modern design, from architecture to plumbing fixtures, was the gainer. And although the astringent ideas of the Bauhaus are design history, it is refreshing to see that they still have potency.

Knoll International, Los Angeles, is showing the Wassily chair, a classic Bauhaus first designed by Marcel Breuer, in tubular steel and leather. The idea, and hence the name, for the chair was urged upon Breuer by his painter friend and associate, Wassily Kandinsky. Ever since 1926, when it appeared in the living room of Walter Gropius's house at Dessau, the Wassily chair has remained a crown jewel of Bauhaus design.

Also in the Bauhaus mood, at *Kneidler-Fauchère*, Los Angeles, and among the wonders of the *Sherle Wagner* line, is a new elegance that is a splendor of simplicity. It is a lavatory, the bowl a solid, handcarved marble drum cradled in two encircling curves of stainless steel. It is Bauhaus reborn, a clear concept that, without strain, plays up the naked beauty of materials—the warm glow of marble enhanced in contrast with the cool mirror-finish of steel.

A touch of Bauhaus appears also at *Morey Palmer Associates*, Los Angeles, where there are some splendidly frank, slim-limbed desk and floor lamps in shining brass and chrome. The impressive entrance at *Morey Palmer Associates* is floored and walled with handmade tile glazed an antique white. This Stonelight tile line is available in an intriguing variety of shapes, rich colors and textures, all exotically splendid, all with real character.

At *Herman Miller* there is a new concept in comfort called the Chadwick Modular Seating System. The manufacturer's blurb introduces it as: "an intriguing challenge for the systems designer . . . the refinement of the solution to the fewest possible units to make the most possible configurations." After tossing around the abstract, pure Latin granite of this definition, we find that three simple units make up the system. These are a square upholstered shape, and two wedge shapes—one with a narrow back and wide front, the other the opposite. The single square is a chair in itself, and three or four, a sofa. The shapes are sculpturally clean and sleek, to the touch and to the eye. Given these three units, the interior designer and client can put together tidy arcs, create wide

their blurb we learn that Mr. Chadwick was born in Los Angeles in 1936, still lives there. He received his degree in Industrial Design from U.C.L.A. in 1959, worked on graphic and furniture design in the architectural offices of Victor Gruen and Associates, and in 1964 opened his own design firm. Currently, as well, he is counted among the Herman Miller design sources. Compliments all around!

Another way to be comfortable is to relax in the voluptuous, somewhat wondrous, modern Italian chairs at *Fortress, Inc.* If it is "overstuffed," sinfully sensual furniture you are looking for, here it is. Mario Bellini has designed a line of over-scaled, modular lounge units which can be ganged together, quite acrobatically, through the use of a "buckle" connecting detail fixed to the side of each piece. The chair units are constructed via a highly sophisticated technique with urethane foam injection and resilient polyurethane, and are upholstered in fabrics, vinyls or leathers. Their proportions are generous and delightfully dowdy. The units have been "tested in simulated live-load situations," to prove their fine construction.

Also, at *Fortress, Inc.*, for "old shoe" comfort, is the Maralunga seating collection, designed by Vico Magistretti. Ingeniously, a simple flip of back cushions converts conventionally scaled armchairs into high-backed lounges. The chairs, with loose cushions, soft folded arms and back, are upholstered in fine fabrics, vinyls or leathers. Don't be put off by their tousled appearance. They may have the casual, "to hell with it" look of unmade beds, but that is their wily conceit. The chairs are luxuriously comfortable.

Mitchell Mann, Los Angeles, has a new breakthrough in design called "Vintage Process." This is a technique which reproduces, in full color and to any scale, original art work—paintings, drawings or prints, even photographs—for wall coverings or tapestries. The technique can be applied to suede, cork, burlap, grasscloth, velvet or linen. Already the process has merited two national awards presented by the Institute of Business Designers, in recognition of outstanding design. Through this process, treasures of the Louvre, the Prado, the Rijksmuseum, the Metropolitan or simply personal favorites, can reappear in full color, even as full-scale murals. Purists will quibble, but there is no gainsay of this new "Vintage Process." It is superbly decorative, has imaginative flair, endless range, and dramatic punch. □

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ART

Galleries: What's New on View?

By James Normile

The Cory Galleries, San Francisco, open the spring season with a flourish of exceptional brilliance, *Les Fleurs Dali*, a new suite of fifteen color etchings by Salvador Dali. These are in the limited, signed and numbered edition especially commissioned by Edward J. Cory. The etchings portray those flowers favored by the artist, vibrant with sunshine golds and yellows, magentas, purples, fuschias and pinks. The etchings are 16" by 23", with wide margins, and are available as a suite or separately. They will be on view after March 1.

The Ruth S. Schaffner Gallery recently began a series of Flash Shows, three-day events which punctuate the calendar of regular, month-long exhibitions. If these short-flight, solo shows are experimental they serve the best sense of the word—"to bring to light something unknown." Mrs. Schaffner is aware that, although galleries usually reserve their walls to artists whose development and maturity warrant lengthy presentation, much young talent deserves (perhaps needs) a full-scale, public exposure, however brief. Flash Shows will take place March 7, 8, 9 and April 25, 26, 27.

The paintings of Stephen Samerjan, a young Santa Barbara artist, are scheduled for March 11-29. And a show of promise, from April 1-24, will have important drawings by surrealists Salvador Dali, Max Ernst, René Magritte and others.

The Los Angeles Art Association Galleries devote the month of March to "Fantasy and Surreal," and the month of April to "Prints Dealing With Realism." The Art Association, a unique showcase for contemporary Southern California artists, is exceptional for the vigor which for fifty years has marked its presentations of all "schools" of art, established or unknown. It is a rare forum where artists and their public meet informally, in an atmosphere remarkably clear of cant.

The Edgaró Acosta Gallery, during March and April, shows recent arrivals from France. These are oils, gouaches and lithographs by Picasso, Braque, Chagall, Miró, Calder and, among the younger group, Eisendieck, Fortuny, Vivancos, Venard, Taubert, Noyer. In this varied presentation there are some high spots: one, the extremely rare Renoir lithograph portrait of Richard Wagner; another, the Picasso ceramics, especially the series of six in rose faience done in March, 1971. There is a fine group of Goya etchings from *Los Proverbios*, those monuments of satire on the evils of society.

The Comsky Gallery is now in the penthouse of the Van Cleef & Arpels building, 9489 Dayton Way, Beverly Hills. From March 7 to April 2, Jules Engel will show his new paintings, acrylic on canvas, a "Landscape Series," in cool geometrics and sophisticated colors. Although the artist has titled and numbered this series, the viewer is not expected to understand subject from title, nor vice versa. Paintings don't read that way. Rather, if interpretation is forced, we are persuaded that these landscapes are highly personal conceptual structures, unique to the artist and therefore different from anyone else's. Perhaps they are a reordering of nature,

ART

a reshuffling of the apparently mindless meanderings of natural forms into an orderly utopia of disciplined shapes, cogent color. If so, Engel has hit upon an ideal devoutly to be wished.

Also on exhibition, as if in deliberate contrast, are "casted watercolors" by Gary Brown, who calls them "A Show of Hands." That is exactly what the watercolors represent: hands molded in a high-relief technique, jeweled with color.

In April, Miriam Shapiro will show new work. Her reappearance here is preceded by a long fanfare of national exhibitions, honors, grants, the encomia of museum and private

... a "Landscape Series," in cool geometrics and sophisticated colors.

collections, to say nothing of critical raves. Miriam Shapiro is a painter at once strong and sentimental. Her collages—brisk patterns of laces, ribbons, brocades, fabrics and much else—have a surface excitement that is, of course, eye-dazzling. However this rich surface, this decorative deceit masks a deeply philosophic, deeply hidden, deeply feminine force at work controlling with firm hands the waywardness, the self-assertions of these patterns. To make an analogy between the pattern enrichments of Miriam Shapiro's work and that of Persian or Japanese masters is tempting, obvious. Nonetheless, beneath the surface glory of these collages there is a strong pull toward unity, an architectonic firmness, something of "the regulating line . . . the assurance against capriciousness," so beloved of Le Corbusier.

The feminine at work, at once subtle and forceful, pulling together diverse, willful, contradictory elements into happy harmony, that is Ms. Shapiro's forte. It is no strain on logic to see (if not to understand) that it is this same feminine force that draws into amicable harmony and cohesion the capricious, self-willed elements of the family and, by extension, society, even the fabric of civilization itself.

The Dalzell Hatfield Galleries, in March, present a definitive retrospective of the work of Russell Cowles, now a patriarchal figure on the American-painting scene. The show contains not only new work but others lent to the exhibition by many museums and private collectors. All the canvases of Russell Cowles have an immediacy of appeal. All are direct, honest and lucid. Beyond that, Cowles is a "painters' painter." Other artists well appreciate the manner in which Cowles comments on life and nature, always twice removed from direct statement. They see in Cowles' work solutions parallel to the same serious problems they themselves face. They appreciate how Cowles keeps one safe step ahead of the temptations of subject matter, the allure of bravado techniques. Painters know only too well how both these sirens, often in mischievous conspiracy, can distract the painter from his basic job which is to solve the problems of pictorial organization, form and color.

In April is a show by veteran virtuoso Millard Sheets, of water colors done recently in Yucatan.

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Continued on page 33

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ART

Continued from page 31

by the urbane treasures of rare books on all the arts, sciences and letters of mankind, you will find a little gallery here—upstairs. A short climb to the loft will put you in a poetic mood, such as came over one visitor, who was heard quoting Tennyson, "Round the roofs ran a gilded gallery / That lent broad verge to distant lands." Very "lofty," for sure. At any rate, you will find the gallery brimming with stores of early American graphic arts—great folio color lithographs from the rare and famous Audubon *Birds of America*, eighteenth- and nineteenth-century views of the city of New York, Currier litho-

... Engel has hit upon an ideal devoutly to be wished.

graphs of Civil War subjects, a Catlin buffalo hunt and more.

Kerwin Galleries in Burlingame, during March and April, are showing the paintings of H. Melville Fisher (1878-1946) and Adolph Berson (1880-1970). These painters were contemporaries; both American; they studied in Paris and were exhibited with fulsome praise on both sides of the Atlantic. They painted competently, with sincerity and with a humility quite at odds with the "earth moving" and "soul shaking" now expected of creative artists. Both died, were laid to rest and forgotten, in California. If we remember them at all, it is not with the fashionable twinge of nostalgia. In their time, these painters had their glow but never caught fire enough to leave an afterglow. Their gentle, muted landscapes and proper still lifes are strange to modern eyes which have never seen the peace of those days.

Nicholas Wilder Gallery, sometime in April, will be showing the newest work of David Hockney, noted young British painter. The exhibition will be so new that, as a matter of fact, at this writing, it doesn't even exist. There has been not even a scrap of sketch prepared for it: the artwork will begin to take shape after the artist's arrival in Southern California. In the six-to-eight weeks ahead of his opening, Hockney will make photographs, then preliminary sketches, studies, drawings and finally, the paintings for his show. No wonder that Hockney's Paris press reviews have said, in paraphrase, that he has a strong sense of the "character of places . . ." He senses a place before he gets there, and then records his impressions after he arrives. The exhibition will show the manner in which Hockney develops ideas. His photographs, quick sketches, drawings, careful studies, side-by-side, will trace the artist's thoughts from dead start to finished painting. If this be a novel manner of putting a scheduled show together, it promises to give Southern Californians a unique look at the "genius" of their place. Could it be that this as yet non-existent show will be something of "An Artist's Progress," a bit Hogarthian? Who knows?

David Hockney's reputation casts a long shadow even before his arrival here. His previous shows in London, Paris, Amsterdam, Berlin, Milan and New York have proved him a solid draftsman, a meticulous craftsman, a fine colorist. This is a rare combination of talents that promises much. □



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ASTROLOGY

By Frederic Davies

Early Spring Signs: Your Year Ahead

Pisces

February 20–March 20

After an exciting year meeting new people, making new friends, buying objects for the home and generally being extravagant, you can look forward to making a profit from your rather reckless buying of property and possessions at a time when everyone was warned to take it easy. It is not your nature to follow the crowd; you are too individualistic, especially with your emotions and artistic traits. Jupiter, one of your ruling planets and the planet of greater good fortune, moves into the area of financial prospects; so you will be able to speculate and enter all kinds of new projects with confidence. The home will also be a base of new income, by making structural alterations that increase the value, or using the home as an office and saving on taxes.

Aries

March 21–April 20

You can look forward to a very optimistic and philosophical year. While you may find some irksome restrictions with home and property, and even with relatives and parents, overall the coming period is wonderful for changing your surroundings—perhaps by moving, or by dramatically rearranging your furnishings. The emphasis may be toward bright colors and extravagant works of art, but this uplifts your spirits and will later prove a good investment. Fountains, ponds or waterfalls will be a soothing influence if you can use them in your décor. Long-distance travel connected with purchasing a second home or selling idle houses or apartments pays off after July, if you can keep your natural impatience in check. The summer is best for all home activities, and investments.

All signs: March and April, 1975

Aries

March 21–April 20

A few delays and holdups with your immediate plans should not depress you. There are rewards for your patience and you will be glad that some of your ideas were not accepted. April makes you aware of your new attitudes toward life, with a much more realistic and cheerful look at the future, as the restrictions lift.

Taurus

April 21–May 21

Travel plans still take up a lot of your time and energy. Friends will be of great assistance in achieving results professionally. Socialize a little more in your own home. It is relaxing and financially economical, and will help cement business deals at this time. Marriage partners and loved ones assist you greatly.

Gemini

May 22–June 21

You can expect great results from all your career endeavors, and you will reap publicity or public attraction through your work or organizational activity. It is not a time to hide behind others, but to stand up for your own ideals and opinions. The limelight is on you so take full advantage of it. Do something daring.

Cancer

June 22–July 23

Excellent time to take a trip, visit relatives and combine some business at the same time. You have been taking life too seriously this year so far; but the results of the concentrated efforts and energy that you have put into your goals bring your real ambitions into focus in April, and you will be proud of your achievement.

Leo

July 24–August 23

A time for soul-searching, and for reviewing the directions that your career and romance are taking. Expect a few changes where income is concerned, both positively and negatively. Good opportunity to get out of a contract that seems to hold you back. Spend more time with your sweetheart. Plan a long weekend.

Virgo

August 24–September 23

Pressure will be put on you to sign contracts and to enter into business deals impulsively. Check out all such documents and the people involved to save headaches and disappointments later. Money from new sources and unexpected profits from present projects give you a much needed financial boost; don't spend it all till April.

Libra

September 24–October 23

Your new self image and position in the community encourage your more adventurous traits, especially in connection with radically changing the appearance of the home. Romance and excitement are highlighted, with reunions with loved ones from the past. Children and young people will demand much of your time.

Scorpio

October 24–November 22

So many unexpected events will occur this year that they'll make your head whirl. Take your time and do things methodically; you will find that everything fits into place. Aggravations at home make it wise to put energies and ideas into outside projects. Many will get married this period. Don't be disappointed if the date is changed.

Sagittarius November 23–December 21

Attack building problems immediately or there will be more delays. Plans formulated last spring will have good support this year. Take a short trip while major work is being done. Give more time to activities that need talented leaders, especially sports. It will be a wonderful way to rid yourself of much nervous energy.

Capricorn

December 22–January 20

Convert part of your home into a workshop or den. You can save time, be creative, and work when you feel like it or need to escape from domestic pressures. Correspondence should be attacked or you may find that some good opportunities are missed, both professionally and socially. You will be asked to participate in a public function.

Aquarius

January 21–February 19

Decisions on where to concentrate your energy, home or career, must be practical. Your instinct won't let you down, so follow your first impulse. The extra money that you made through wise investment in the past year could be put into buying a small plane or a home videotape machine. Try to tie in hobbies and career.

Pisces

February 20–March 20

You will find yourself dashing around, making sure that you don't miss meeting people who will help with your pet project. Difficulties with assistants or helpers will disappear if you ignore the problem. Attend all functions and make a note of people you meet. This year new conquests and friends will open doors hard to enter.

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WINE

Those Fabulous Old Wines at Auction

By Roy Brady

Ever more fantastic auction prices for wines have been regularly in the news for some time. Have you ever wondered what the buyers find when they pull the corks from those costly bottles? Do they hear choirs of cherubim intoning Bach or hamadryads wailing in Arcady? Do they feel that they are gazing on a pure Platonic form or sharing in Newton's discovery of the law of universal gravitation? What do they actually get for their money?

I don't know because I have never tasted a wine for which someone actually paid those hundreds or thousands of dollars. However, I have tasted many famous wines bought at moderate cost before the current madness set in. They were drunk calmly at the dinner table, not in the baneful light of a highly publicized auction. In many cases bottles of the same wines were later, and often not much later, sold at auction for ten, twenty, thirty and forty times as much as mine cost.

Let's, for example, consider Château Lafite which many wine lovers call the world's finest red wine and which always receives a lot of attention at auctions. The following comments on Lafite vintages are all taken from my tasting notes.

1953. Lafite 1953 has been a curiously changeable wine. Early on it was hailed as the best Bordeaux of its fine year, and I liked it well enough to buy three cases. Then near the end of the decade it seemed to go into a sudden decline. In alarm I traded off what I had and thought it lucky to get out from under. A couple of years later I happened to taste another bottle which was absolutely lovely, with all the elegance and delicacy for which Lafite is famous. Through the '60s it varied, sometimes a beautiful wine and sometimes nearly senile. Now it is definitely on the decline.

1949. A very fine claret that is a bit past its peak except, possibly, for very well-stored bottles. During the '50s it had little trouble in edging out any competition from its own vintage, but by the mid-sixties Château Latour 1949, a big, dark full-bodied wine had forged ahead of Lafite.

1945. This is unquestionably the finest Bordeaux vintage since 1929 and an outstanding one for Lafite. At the many tastings of 1945s I have rated it very high if never in the top spot which usually goes to Mouton-Rothschild or Latour. Normally if Lafite does not take an early lead it never catches up, but the 1945 is so big and slow maturing that it still could take the lead. I have no idea which of the three will ultimately be declared the winner, but all three are very fine and will continue to be for a long time if well stored.

1937. Great things were expected of this vintage. The clarets, Lafite included, were dark and loaded with tannin after a hot summer. André Simon thought that some of them would become great given thirty years time, but they didn't. Lafite was twelve when I first tasted it and promising so far as I could tell, but it stubbornly held back. Last tasted in 1966 it was "old... and not very good."

1933. One bottle had the absolutely entrancing bouquet

Continued on page 40

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WINE

Continued from page 38

of a perfectly matured claret, but it was exceedingly fragile. The bouquet had vanished twenty minutes after the cork was drawn; airing old wines is risky. A much anticipated second bottle several years later had lost nearly everything.

1929. The first time I encountered this Lafite it was thirty years old and not very good. Of three bottles tasted recently one was barely drinkable and two were quite dead.

1928. Excessive heat at vintage time caused them to pasteurize Lafite so it never had a chance. I thought it no bad bargain when I got some included in a collection of old wines

**It had been bought by the first Earl of Rosebery in
1869 . . .**

at an average of a dollar a bottle, but I would not have been so pleased with the \$200 a magnum it brought in 1972.

1926, 1924, 1919 and 1918. Drunk during the '60s these vintages were fair to foul with no really interesting bottles.

1893. It looked like a browning rosé and tasted little better.

1870. Two bottles, both stone dead.

1865. Lafite 1865 drunk from a bottle of standard size on the tenth of July, 1965 lacked but two months of being a centenarian, for the 1865 vintage at Lafite began on the very early date of September sixth. Because it was the oldest table wine I had tasted up to that time, and a famous vintage, I approached it with a great deal of anticipation and excitement. The reality was something less than the hope: "Not great, not fine, perhaps not even very good. Acid. No particular character. No interest other than historic." The same wine from a triple magnum (equivalent to six bottles) in February, 1970 was quite another thing. A large bottle helps to preserve a wine as does a good cellar. In buying old wines one can see the bottle size but usually can learn nothing of how they were kept. In the case of the triple magnum everything was known. It had been bought by the first Earl of Rosebery in 1869 and laid down in the fine cold cellar of Dalmeny House in Scotland. It lay untouched in its original bin until 1930 when the cork was resealed with wax. It was put up at Christie's auction in 1967 and carried off by San Francisco friends of mine. The color was deep and pure, not a bit faded as most wines of half or a third its age are. The bouquet was fascinating and the taste fresh and even fruity. It was a miracle of preservation, but still more a curiosity, a rare antique, than a wine. For sheer taste pleasure I'd take the 1945.

1858. Three bottles of this Lafite were bought at Christie's and two were opened in September, 1968 at the age of one hundred and ten years. I noted: "Color is strong and red, nose neither good nor bad. It's a catatonic wine, neither old nor young. It has lost its virtues without acquiring any vices."

Which all goes to show, as has often been observed, that taste is the most objective of senses. People find in rare wines pretty much what they want and hope to find. It's good fun to taste ancient wines of famous vineyards and vintages, searching their faded charms for hints of departed grandeur, but to pay vast sums for that entertainment is foolish. □

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RESTAURANTS

Dar Maghreb—Ambience at Its Best

By S. L. Stebel

Call me finicky. I don't like Middle Eastern food. I once passed up a chance to live—free—on a houseboat off a Greek isle during the filming of a picture with Sophia Loren because while Ms. Loren turned me on the food turned me off. So when invited to spend an evening at *Dar Maghreb*, a new restaurant of the Moorish persuasion on Sunset Boulevard in Los Angeles, I accepted the invitation with reluctance.

I couldn't have been more wrong! From the moment our car pulled up in front of the chalk-white building, its only identification Arabic lettering in raised gold, it was apparent we were in for something special. We were greeted by swarthy parking attendants in red pantaloons and tarbooshes (hats like inverted pots which Shriners mistakenly call fezzes). At the doors, massive hand-hammered brass portals in an archway reminiscent of mosques, there was the sense of wonder that must have suffused Ali Baba as he uttered the magical, phrase "Open sesame."

Fanciful? Not in the least. A moment later we stepped into a courtyard like an exquisite miniature version of the Alhambra, that superb Moorish castle in Spain. Handwrought floor and wall tile, a splashing fountain in a floodlit enclosure open to the evening sky. And in a corner a veiled woman dark as a Berber, in a brocaded-white robe.

A hostess in flowing caftan gave us our choice: on the right the Rabat rooms luxuriated with rich carpeting and silk-cushioned divans and a high ceiling painted blue; but we chose the Berber rooms on the left—more typical of the mountain country, with earth colors, rug-covered divans and brightly floral-painted, exposed-beam ceilings.

Protestations notwithstanding, great dining experiences are rare. But four times in my own short life I've known the contrary: *Aux Pigeons blancs*, a Basque restaurant in St.-Jean-de-Luz, a lunch with Gordon Craig at a country inn near St.-Paul-de-Vence, *Los Caracoles* in Barcelona, and once at *Maxim's*, when Paris was still a young poet's dream and there was turn-of-the-century candlelit dining to strolling violins.

This was the fifth. Once our drinks were brought our waiter, dressed in jabador and tarboosh, knelt before us on a goatskin pouf and explained what was in store. We were all of us (a party of four) expected to share the same selection. We could choose from a variety of "little" dinners, but it was suggested, and we agreed, it would be more fun to try one of the "feasts." We might have chicken one of two ways or pigeon or hare—and agreed on *poulet aux citrons*.

The tea bearer appeared. She wore a stunningly beautiful brocaded-silk robe over gauzy pantaloons and golden babouches, and carried hot water and towels. Hands above a brass basin, the warm water was poured over, and she left us towels for our laps—we would eat like Berbers, lounging on those deep-cushioned divans.

The first dish was *salades Marocaines*: eggplant, green pepper and tomatoes, carrots and cucumbers and oranges, in a dress-

RESTAURANTS

ing so incredibly good I salivate even now at the memory. A huge cone-shaped hand-woven basket contained real Arab bread—thick, crusty circular loaves cut into wedges.

The dripping salad was gone in a matter of moments, our own exclamations of delight not unlike the strident Berber vocals heard over drums and pipes in the background. We ordered the house white wine, which was good, and now we sipped and smiled at one another, ready for anything—or so we thought at the moment.

But nothing had prepared us for the B'stila, a large square

... we were so entranced that we ate like Berbers.

pastry containing almonds, spices and chicken: a masterpiece, without question. A Moor, if he is lucky, will have B'stila perhaps once a year. But here at Dar Maghreb the B'stila is "merely" a delightful appetizer.

By this time we were all relaxed. The rooms are conducive to talk, the divans comfortable in the extreme—and when the chicken was brought, steaming in its sauce of lemon, onion and fresh coriander, it was picked clean, the bones casually tossed on tray as if we were Moors to the palace born.

When the *lahm mrouziva* came we were ready, but hardly prepared—how is it possible for each dish to top the one prior? Here was a meat braised in honey, nuts and raisins which perhaps ended my prejudice against lamb forever.

We didn't need the *consoucs*, an unbleached wheat softened by steam from the cooking pot of meat and vegetables; yet we tasted and were won. Spoons were offered. But by that time we were so entranced with the whole experience that we ate like Berbers—picking up a handful, balling it into the palm, popping it into the mouth. Messy. Delicious.

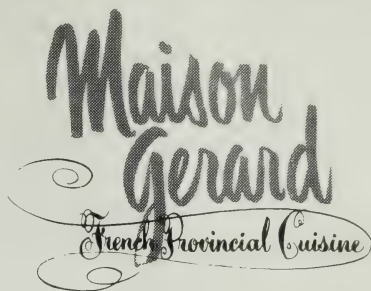
A plate of fruit then. Dark grapes and yellow apples and perfectly ripened bananas and pears. Nuts, dates and black figs. Everyone protests. A grape perhaps. Nothing more. A half hour later most of the fruit has disappeared!

There is ceremony with the tea—green tea with fresh mint sweet as sin: the woman pours herself a taste, allows the kettle to steep moments longer, then pours glasses for us. And *gateaux Marocains* are offered; we tried one—a *brouiat*, sesame-studded triangles of almond-stuffed pastries dipped in honey—fantastic.

Approximate length of the evening: three hours. Approximate cost per couple, with drinks and wine: thirty-five dollars. A bargain certainly.

We complimented our host, M. Pierre Dupart, an imposing goateed fellow in a striped jellaba. A man who claimed that any criticism made him "physically ill," he had set out to create a restaurant as near perfect as possible.

"Originality in art," says Dupart, "is an Occidental concept. Chinese and Arabs care more about tradition, where something that has been done well before is done beautifully again and again." M. Dupart has succeeded. *Encore.* □



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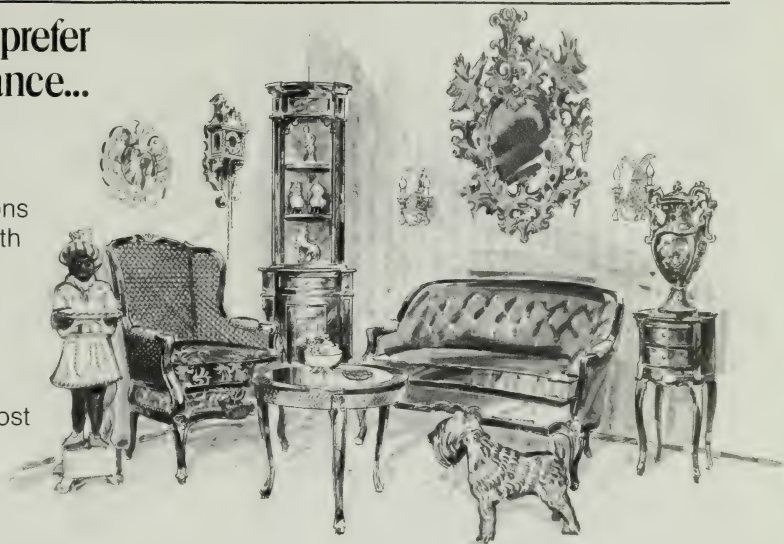
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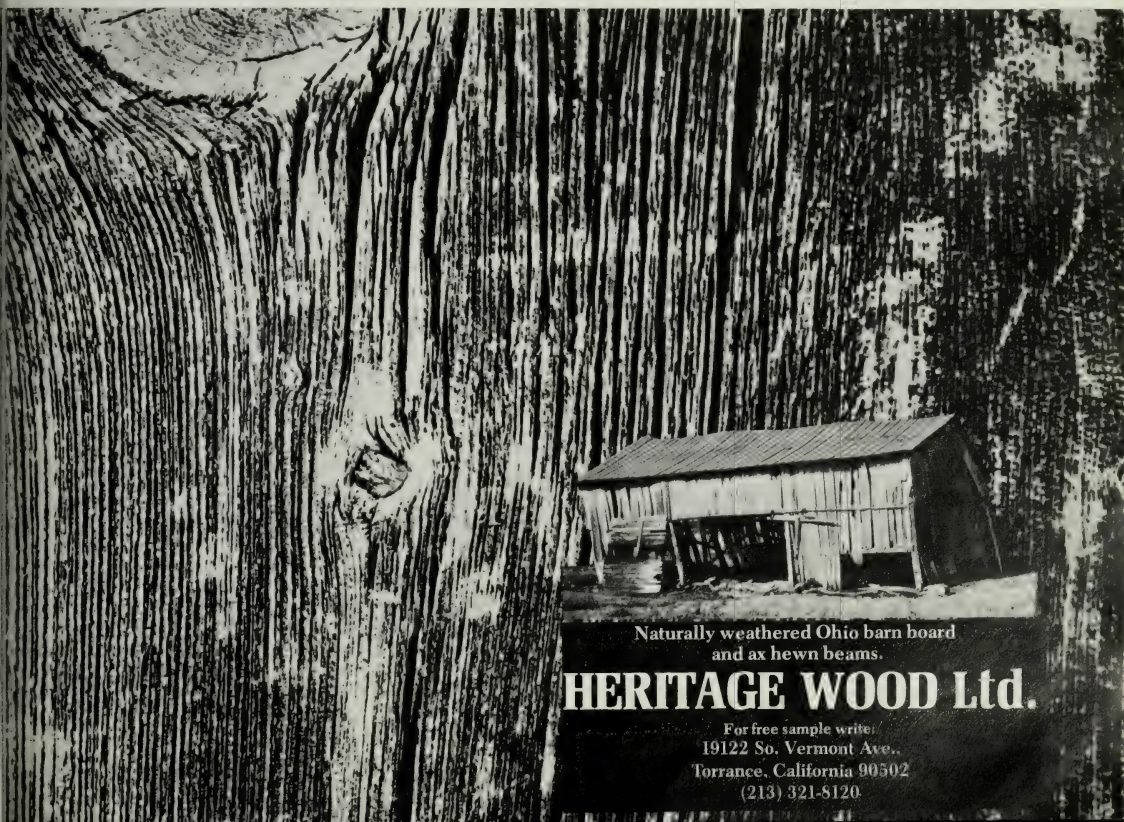
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FILMS

Hollywood—The Towering Box Office

By Richard Whitehall

The mood of the moment in Hollywood is euphoric. People are buying movies in a way no one dreamed possible only a couple of years ago. At that time even those films regarded as certain successes pre-release were dying at the box office; now, suddenly, all that has changed. The studios are working to capacity—even finding a vacant parking space in, or near, some of them has become a problem. Clearly, there's optimism in the front offices. After a long, lean period through which no one could gauge the public taste, audiences are again buying what they have traditionally bought: stars, spectacles, stories. Like old times, we are being told, like the Fabulous Forties when audiences so hungered for movies they bought everything in sight. Well, maybe.

Beyond a doubt there has been a return to the traditional values or, to put it less charitably, to what has always worked well in movies. At the moment the theme is "disaster." Nothing new there. The special-effects people have always been at their best when asked to destroy something. Generally, though, the disasters have been remote in time or place: Krakatoa or Pompeii or Nero's Rome, locusts in China or hurricanes in the South Seas. But now catastrophe must be contemporary. An earthquake in Los Angeles or a raging inferno in a San Francisco high rise.

Unfortunately that superb insouciance, which often passed for style in the earlier days of Hollywood, is the one quality most noticeably lacking from the new films. They're glum, not fun, and made with a slapdash hardly thinkable to the superb studio craftsmen who had put the hallmark of quality on Hollywood. A comparison between the 1974 *Earthquake* and the 1936 *San Francisco* is almost wholly in favor of the earlier film. The one exception to the rather dingy reach-me-down of secondhand ideas which pervades these films is Richard Lester's witty and suspenseful *Juggernaut*.

For those of us with memories which can stretch back to the late 1960s this new optimism has a certain air of déjà vu about it. We've lived through it before. Back then the film everyone wanted to emulate was *Easy Rider*, a cheaply made work which echoed, rather palely, the rebellious mood of American youth at the time. After its runaway success in 1969 the call was for new talent, new ideas, the small budget and the personal voice.

As a general policy it made sense. The once-massive audience for movies was long gone, apparently lost forever. What remained was a hard-core of enthusiasts who seemed to value film as art above film as entertainment. Unfortunately all too much of what they were offered qualified neither as art nor entertainment. What we got were all too often personal indulgences rather than disciplined works of art.

There were the inevitable failures. The works which didn't achieve what they were striving for. Too many of them. Yet despite all the misplaced enthusiasms, the unreleased and unreleasable films, it was a time of ideas, a breakaway from

FILMS

that old obsession with narrative. The young filmmakers, brought up on images rather than on words, were much less interested in plotting a conventional story line than they were in exploring character, situation, environment; in using those elements of film which are specific to film and to no other art form, notably its freedom of time and space.

It was un-American, I suppose, in that it took up the principles and positions of the *nouvelle vague*, that very loose federation of young French filmmakers which had flourished briefly, but influentially, in the early 1960s. Significantly the

The large new audience is at the movies for reasons often unconnected with a basic interest in movies.

masterwork of the period, *Bonnie and Clyde*, was offered to both François Truffaut and Jean-Luc Godard before it was offered to Arthur Penn, who was neither new nor particularly young, but was enormously talented. The visual style of his film changed the look of American films as decisively as had Orson Welles's *Citizen Kane* in 1941.

In retrospect then, the late 1960s was a period of intense activity and energy. If some of the basic ideas, hilariously misapplied, were sometimes slapped onto films like postage stamps onto a parcel, elsewhere they were digested and assimilated. Through the work of such directors as Robert Altman (*M*A*S*H*, *McCabe and Mrs. Miller*, *California Split*), Francis Ford Coppola (*The Rain People*, the two *Godfather* films, *The Conversation*), George Lucas (*American Graffiti*), to name but three of the most successful, the American film again touched peaks of creative excellence.

Strangely enough Hollywood's new prosperity seems to have benefited everyone but the director who leans towards film as an art rather than an industry. The rewards for a hit movie, the one everyone wants to see regardless of merit, the "Stings," the "Exorcists," are suddenly so spectacular that the gold rush is on with a vengeance. The small film with minority appeal has become the major casualty in the quest for the universally popular film. There's nothing, of course, that prevents a film from being both good and commercially successful; one of the strengths of Hollywood over the years is that it has often been able to arrange such a happy marriage—as, for example, in *Chinatown* and *Godfather II*. The drawback is that a rigidity of ideas, a narrow perception of what constitutes a good movie—which almost turned Hollywood into a ghost town before television bailed out its erstwhile rival—is once more the prevalent thinking.

The large new audience is at the movies for reasons often unconnected with a basic interest in movies. The energy crisis was a godsend. But feed them enough of the stale old formulas and even this audience is likely to seek its pleasures elsewhere. To give the public what it wants has always seemed a questionable concept, since the public rarely has much choice in the matter. After all, *American Graffiti*, a hugely successful small film, was considered a questionable draw until audiences finally got a look-at it. □



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TRAVELING

The Grand Tour Updated

By Ruth Miller

If you've dreamed about all the marvelous places you could visit if you only had the time, this may be the year for you. Travel agents seem to be exhibiting even more imagination than in previous years, and surely there's a group going in your desired direction whether to satisfy your wanderlust, whet your appetite for culture, or just for the fun of it.

Possibly the most exciting of the tours planned for this year are those being drawn by private travel agencies. Even the tour titles are exciting in the trips scheduled by the *Hemphill Travel Corporation*. Can you imagine the art historian who won't want to go on the thirty-nine-day "Ancient Legacy" program departing in April, July and September for Greece, Turkey and Cyprus? Or the fifty-seven-day odyssey titled "Hidden Corners of the World" that will take tourists to such out-of-the-way places as the Seychelles, the South Seas, Mauretania and the Republic of South Africa as well as the more familiar paths of Rio and Tahiti?

Carvings on a sandstone temple from the tenth century and the ruins of Baalbek are a few of the sights on Hemphill's "Round-the-World" tour. And their "Festivals of Europe" will celebrate theater, music and opera in Berne, Switzerland and Stratford-on-Avon, England.

Since 1975 has been declared "European Architectural Heritage Year," with 17 countries participating, San Francisco's *Unravel Travel* has planned an architectural tour to the British Isles in conjunction with *Britain Without Tears*.

Departing in late September, tourists will visit castles, manor houses and great gardens. In Scotland they'll visit Blair Atholl, the home of the Duke of Atholl, and at Scone Palace they'll lunch with the Earl of Mansfield. They'll also see Newby Hall, and in Lincoln, England they'll lunch at Burton Constable, an Elizabethan house with superb gardens done by the famed Capability Brown.

Next Christmas, *Unravel Travel* plans to step back in time to celebrate the holidays, with a stay in New Orleans and a cruise on the *Delta Queen*, an antique paddle-wheel steamboat listed in the *National Register of Historic Places* and permitted to stay afloat by a special congressional act. There will be stops at James Audubon's land, St. Francisville, at Natchez to see antebellum homes, and, of course, at Baton Rouge, for a visit to the capitol.

Of course, if it's your teen-agers that you'd like to attract to the culture route, Al and Martha Nell Crow of *Unravel Travel* will lead a group of approximately twenty young people through Kenya and Tanzania, including the major game parks and ending with a stay on the African coast at Mombasa. The group will go to the home of Joy Adamson (*Born Free*), and Mrs. Louis Leakey will take the tourists through Olduvai Gorge, which was discovered by Mrs. Leakey and her late husband, the archaeologist and anthropologist.

The *Los Angeles County Museum of Art's* travel program for members is well established and among the most extensive

TRAVELING

of cultural group tour services. From the eight-day trips to Mexico City (March 21, October 17, December 19) featuring visits to museums, Folklorico Ballet, archaeological regions, churches and shrines, to the thirty-two-day tours (April 21 and October 13) to Turkey, Afghanistan and Iran, the museum seems to cover the map and calendar. The Middle Eastern trip includes visits to Ankara, Izmir, Istanbul, Kabul, Mazar-i-Sharif, Bamian, Tehran, Isfahan, Shiraz and Persepolis. And if your desire is to leave this present civilization behind temporarily and gain perspective by viewing artifacts of earlier

Travel agents seem to be exhibiting even more imagination than in previous years.

empires, this tour should do it.

A twenty-one-day tour of Israel and the Greek Islands (April 14 and September 22) and twenty-six days roaming about the Orient (April 16 and October 8) will also give glimpses of earlier civilizations. Other of the trips planned by the museum to Peru, Spain and Portugal, Germany and the Rhine, Russia, the British Isles, Guatemala and Yucatan, and colonial Mexico are steeped in a broad range of history, culture and romance.

The *Museum Society of San Francisco* will cover some of the same ground in its "Splendors of Antiquity" tour of the Middle East, a thirty-one-day trip planned for October. And the *San Francisco Symphony Foundation's* members will visit Yucatan in April, and Japan in June on a three-week trip planned to coincide with the symphony's own Japan tour.

In August the symphony group will go to South America, and in September there will be a grand tour of eastern Europe. Then, in November, there will be a twenty-three-day trip touring the Orient.

The *University of California Art Museum Council* is planning in-depth art tours within the United States, possibly both in spring and fall, as is the Los Angeles County Art Museum, which will travel May twenty-third to visit the Chinese exhibition that will then be at the Nelson Gallery in Kansas City.

An October tour, sponsored by the *Stanford Alumni Association*, will go to New York to see theater, ballet and opera. And some of the classical music stations, such as *KDFC*, may resume a former practice of conducting tours to theaters, opera houses, concert halls and music festivals in Europe, but their plans are not yet set.

The one large question in the whole matter, as this edition went to press, was the decision still to be made by the Civil Aeronautics Board regarding charter flights. If the CAB proposal to eliminate affinity group charters as of March thirty-first (or, if filed with the CAB before that date, December thirty-first of this year) is carried through, such groups as museum, symphony and opera association members will no longer be able to plan tours. Tour charters, available to the general public, would also be affected, but exactly how seems quite uncertain. □

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ADDENDA

Destinations and Reservations—Notes from the Editors' Travel Logs

One of our pleasant by-lines as editors is traveling abroad to see for ourselves the newest and the best international trends, not only in interiors, but in all of design, art, antiques, culture-at-large. Throughout the magazine you see the results of our reportage, and here in this column we will, from time to time, provide footnotes from our most recent trips—some tips, some finds, a few asides—for your own next trip.

Getting There: A staff poll indicates that *TWA's* scheduling and service to Europe continue to be outstanding. And *Canadian Pacific Airlines* flies the Polar route from Vancouver to Amsterdam, Athens, Tel Aviv with speed, comfort and a most personable staff. Planes aren't jumbo, but first-class service is excellent. If the "solar" route is more your style, travel toward the Pole with *Princess Cruises*. While suntanning on the decks of their newest ship, the *Pacific Princess*, this summer you can watch the glaciers and ice caps glide by, all the way to Juneau. And who can resist their cruises to Mexican ports? Our favorite destination is Puerto Vallarta.

In Paris: At the *Hotel George V*, the hotel that claims, with some justification, that it is a museum, hotelier André Sonier has seen to the excellent redecoration, fine antiques and art. It's especially chic to be in the bar at five when *Tout-Paris* gathers; dinner is superb in their elegant *Les Princes* restaurant. Even parking is plentiful. (In Paris, as all over Europe, taxi fares have gone up.) **RESTAURANTS:** The small, charming *Le Boeuf à Table* on the Left Bank serves an imaginative buffet à-la-table—a large selection of first courses; delicious and not expensive. In search of the perfect croissant: some of the best are the ones you nibble at the Flea Market. **LES GENS CHIC:** On the Right Bank, it's dresses and suits for daytime. The Chanel look prevails. At night, pantsuits are everywhere. Shopping for couturier clothes cum labels? *Cabessa* has them. For hairdressing, *Alexandre* still heads the list though new people are coming up—everyone's talking about *Laurent*. If you are near the *George V*, *Jean Louis David* will make you beautiful. Hair on the younger heads is curly this year. **ANTIQUING:** Some of the top Paris dealers offer fine pieces from stalls at the Flea Market (their spaces are acquired for \$50,000—rather like stock-market seats). Yes, you can arrange to have your treasures shipped home safely from there, too.

Italy: In *Florence*, staying at the *Grand Hotel Villa Cora* is like commanding your own château. This Renaissance neo-classic has been newly restored to old-world opulence and contemporary comfort. **RESTAURANTS:** All of Rome is very taken with *Due Ladroni* (Two Thieves)—marvelous food, a charming owner and ambience to match. In *Milan*, locals will direct you to hidden-away, signless *Zio Tasca* (Uncle Pockets): chic informality, fabulous meals. In Rome's Trastevere section, *Mania*, also informal, is not quite so hotly as before, still has chic clientele.

ADDENDA

London: The *Dorchester Hotel* retains its clubby charm. However, food in the dining room is placed on your plate mess-hall style. The *Connaught*, which has been called "the Regency of London," is still probably the most chic in town. Food is very good. It's heavily booked—make reservations early. London taxi drivers still the most charming. English fashions remain dowdy. The Biba birds look molted. **RESTAURANTS:** Visit *Tarascon*, in Sloane Square near the back entrance to Peter Jones: designer David Hicks's all blue and white décor, charming informality and good food—a welcome change. The

... owners of historic mansions will invite you to dine as their guests.

Guinea restaurant is marvelous, as always. **SHOPPING:** Antiquing is still great; prices are high now, but may soften.

Amsterdam: The fashion forecast for city faring is mixed—pantsuits are as popular as skirts and dresses. Even at the elegant *Amstel Hotel*, long-time host to royalty, notables and artists, pants are seen frequently. Still magnificent, the Amstel will be even finer after their redecoration-in-progress banishes some drab rooms. Do speak with the Manager Th. J. van Dijk, witty, pleasant and possessing that ineffable talent of making people feel at home. **RESTAURANTS:** *Het Begijnste* (The Little Inn) has fine service and spicy food; lunch in its quaint setting after browsing in nearby shops. *De Gravenmolen* (The Count's Mill) is highly rated but shouldn't be; service is good, food is ordinary, décor is disappointing. **SHOPPING:** Fool your friends—send them "Made in Germany" chocolates in tulip wrappings from Holland.

Architecture: 1975 is *European Architectural Heritage Year* and many countries, particularly the Netherlands and England, are restoring historic buildings and planning gala festivities, tours. **IN HOLLAND:** The canals no longer freeze for skating à la Hans Brinker, but Amsterdam plans light festivals, canal touring and other special events in honor of their 1975 *Year of the Monument*, Holland's 700th birthday. For details, contact the Netherlands National Tourist Office: 576 Fifth Avenue, New York or 681 Market Street, San Francisco. **THROUGH-OUT ENGLAND:** Restoration of historic buildings and landscaping are in progress in both cities and rural villages, along with special exhibits of period crafts. Tours of classical architecture will include the interiors of mansions and country houses; and especially for Heritage Year, owners of many of these famous homes will invite you to dine as their guests, be entertained with costumed dramatic works and concerts, and view their private collections of fine paintings and furnishings. *Master Travel*, at 555 California Street in San Francisco, will supply information on such tours, as will the *British Tourist Authority*, 612 South Flower Street, Los Angeles. Be sure to join in the celebrations. □



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HORTICULTURALS

Interior Scenery—Designer's Greenery
By Ashley Downing

If you're living without plants or trees, you're living alone. Designers are the first to extol the virtues of greenery, but being green is by no means all there is to it.

"You can use a big plant almost as you would a sculpture—a big, free shape," says *Stephen Chase*, of Arthur Elrod Associates in Palm Springs. "It's a way to express a certain flair in a house that you can't do with the functional elements."

Decorators generally agree that plants also add considerable warmth to interiors. "That old cliché of putting a plant in the corner has some validity," adds Chase. "It certainly does help to soften the edges."

Billy Gaylord, of San Francisco, thinks that plants soften people as well as rooms. "People who live around plants tend to relate better to other people," he says philosophically. He differs from many other designers who are using cacti to achieve a sculptured look, as he himself once did. "I now find cacti very severe," he says. "They evoke hostility."

Michael Vincent, also of San Francisco, disagrees: "I've just bought myself a ten-foot cactus; they're fascinating." He also favors palms and finds them extremely versatile. "They cast marvelous shadows," he explains.

"I choose plants basically for the scale," says *John Cottrell*, of Los Angeles. "I like to sit under trees—indoors and out; they're dramatic and alive." He says trees can provide a screen effect and add dimension to the room seen through them.

There's the rub—a shortage, specifically of large plants, caused by several factors: the relatively new "wholesale" use of plants, hundreds at a time, by office landscaping firms; the limited supply of mature plants because of the years it takes to grow them; and the craze among the general public that has grown to include large as well as small specimens.

"Everyone is plant happy," says *Tom Hamilton*, of Cannell and Chaffin in Los Angeles, adding that "the plants most people buy are too small and too many."

"Every apartment in New York has a little plant struggling to survive," says *Steve Chase*, characterizing the situation which has forced designers to plan well ahead and to roam far and wide in order to provide the plants their customers need and want. "I have to consider them at the same time I'm thinking of the sofa," he adds.

Since small plants are being sold everywhere, people think they can buy large ones as easily as small ones. It just isn't true. Most nurseries that sell large plants (six to seven feet tall) do so for between \$600 and \$700, which is quite a lot of money for something that may die.

In spite of this large problem, designers do not expect to see the present plant craze die. Not with books such as *How to Talk to Your Plants* and *The Secret Life of Plants* constantly bombarding the literary market. Aside from all the media publicity, plants obviously have their own calling cards, since that is why they garnered so much attention in the first place. So it's not surprising that people continually seek to make

HORTICULTURALS

plants an integral part of their lives.

Yet plants, like many natural things, resist human trends. Most interior designers who utilize them extensively insist plants refuse to become either chic or clichés. Billy Gaylord says: "If there is a plant that is really chic, it is no longer chic. I really don't think chic plants exist anyway." He favors yucca palms, banana trees and various species of bromeliad, whose wide leaves and full growth give an increased feeling of lushness to a room; he sees the bird of paradise coming into its own as a décor accessory.

Both Steve Chase and John Cottrell like even the common jade plant because of its interesting sculpture and color. Cottrell adds: "I used to use a great many *Ficus benjamina*, but now I'm using fish-tail palms—they're unusual and bold; a form of *dracaena* palm that looks like African spears—it's very strong; and the fiddle-leaf fig. I love trees with hefty trunks and plumage high in the air so you can sit under them and have this life growing over you."

Helen Partello, of Los Angeles, favors flowering plants, like cyclamen and azalea, particularly because of their color and fragrance. Cottrell points out that these plants, unlike fragile cut flowers, don't die when they finish blooming; they can then be placed outside to continue growing and brought back in with the next blooms.

Designers vary as much with their designs of plant arrangements as with their choices of plants. With nothing in and nothing out, they are having a field day. Tony Hail, of San Francisco, likes to bunch fan-tail palm and *Ficus benjamina* together with orchids. For a most exotic feeling, Tom Hamilton places plants in antique oriental fish bowls; he is quick to point out, however, that the plant holder should not compete with the plant itself.

Several designers voice a common concern: people are being indiscriminate with plants.

"Some interiors have gotten out of hand," Michael Vincent points out. "All rooms aren't plant rooms," counsels designer Hamilton, explaining that some plants clash with an already established color scheme or are too "busy" to be near patterns. He also thinks certain plants with lots of foliage detract from an interesting art collection.

Helen Partello firmly believes plants must be kept in perspective and used as a piece of sculpture—or an ashtray. "They've been done to death," she says. "They are not a focal point and shouldn't be used to hide the fact that there isn't any furniture in the house or apartment."

Designers attempt to choose plants and designs for plant groupings not only to be compatible with the rooms but, importantly, with the people who live there. They think plants bring out the best in many people and that a majority of plant owners do interrelate with their plants. John Cottrell says one of his clients always says hello to each of his plants as soon as he walks through his front door. But he admits that certain plants he uses, like the 12'-high trees, frighten some people. "If they scare you, get a plant service," he advises. "Plants are expensive and a responsibility, so if you remain afraid of them and don't want the burden, you simply shouldn't have them . . . like children." □



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By Pat Freeman

The Antiques Scene . . .

Sotheby Parke Bernet offers up some rare finds for you spring buyers. A first edition of the large folio of *Audubon's Quadrupeds*, in two volumes, highlights the Fine Books, Autographs, and Manuscript Auction, *March 2*. If you have the luck of the Irish, be there on St. Patrick's Day, *March 17*. Rugs, tapestries and carpets will go on the block, as well as oriental works of art, featuring a pair of famille rose vases and covers from the Yung Cheng period. *Los Angeles*.

Sekulich Antiques Show and Sale. Browse and buy from a wide offering of seventeenth-, eighteenth- and nineteenth-century furnishings, antique jewelry, dolls, art glass and assorted treasures. *March 6-9, Anaheim Convention Center*.

Claremont Antiques Show and Sale. This cozy community should provide some finds. *March 21-23, Griswold's, Claremont*.

Long Beach Antiques Show. This established show (their twelfth year) brings out over one hundred dealers—a fine opportunity to shop. *April 3-6, Long Beach Arena*.

The Art Scene . . .

Cory Gallery represents the work of Salvador Dali; his limited edition sculpture is only one of the fine works on view. Also in their collection are many fine seventeenth-century registered masters. *March and April, San Francisco*.

E. B. Crocker Art Gallery celebrates the 50th year of the Crocker-Kingsley Annual Art Club Show with a retrospective exhibit. Founded in 1892, this group has shown the works of many artists who have gained recognized positions in the art world. Wayne Thiebaud, Bob Arneson, Darrell Forney and Fred Ball are but a sampling of artists to whet your curiosity. *April 4-May 4, Sacramento*.

Marquoit Gallery is featuring a limited edition of two bronze sculptures by Frank Lloyd Wright. This is the first and only casting in fifty years of a work executed by this renowned designer in 1924 as a memorial to the Winnebago Indian. In addition they will have on exhibition the surrealist paintings and drawings of Herb Bell, *March 4-28*. Jean Edelstein's colorful and delicate abstract paintings will be on view for your pleasure *April 1-25, San Francisco*.

Mary Livingston's Gallery II continues to exhibit exciting work this spring when she presents the oil pastels of R. C. Gorman, the mixed media of Alice Asmar and the Bicentennial folio of serigraphs by Kris Hotvedt. *March and April, Santa Ana*.

Kerwin Gallery exhibits a fine selection of oil paintings. Work by H. Melville Fisher, an American impressionist who studied with Whistler, will be on display as well as a fine selection of florals and church interiors by another American artist, Adolph Berson. *March and April, Burlingame*.

Also on the Scene . . .

The Gamble House. Built in 1908, the Gamble House is a tribute to the genius of architects Greene and Greene. It is a masterpiece of American craftsmanship. The Docent Council opens the Gamble House in a special effort to recapture the tradition of the 1900s with a garden party. *April 20, Pasadena*.

Theodore Payne Plant Foundation. This renowned non-profit plant foundation, dedicated to growing and distributing California's native plants and wildflower seeds, offers an annual Spring Plant Sale. Come and see what those green thumbs have potted. *April 14, Sun Valley*.

The Art Affiliates of U.C.S.B. entertain with a benefit western costume party at the Biltmore's Coral Casino. Your equestrian finery will be de rigueur for dinner in the "Eating House," music, dancing and prizes. Tickets: (805) 969-3325. *March 7, Santa Barbara Biltmore Hotel*.

The Antiques Dealers Association of Southern California, along with the Los Angeles County Museum of Art, will sponsor a lecture on English pottery and porcelain by John Cushion, Keeper of Ceramics at the Victoria and Albert Museum. *April 27, Bing Auditorium, L.A.C.M.A., Los Angeles*.

Victorian Home Tour. The Pacific Grove Chamber of Commerce sponsors this annual tour of vintage structures built prior to 1905. Handsomely furnished and maintained, these homes provide an insight to the styles of those long-forgotten times. *March 16, Pacific Grove*.

KCET Auction Preview. Sneak an inside peek at all the varied treasures that will be up for auction—antiques, paintings, sculptures and a mélange of the unusual. This is your chance to make silent bids. *April 26-27, KCET Studios, Hollywood*.

Showcase of Interior Design sponsored by the Junior Philharmonic Committee promises to be a unique and festive experience for those who like to garner decorative ideas. The creations of several designers will be gathered in a three-story English Tudor home built around 1890. In addition to the viewing, there will be musical performances, wine and cheese tastings. *April 20-May 11, Pasadena*.

La Jolla Garden Tour. This yearly event, sponsored by the women of the St. James-by-the-Sea Episcopal Church, opens the gates to five of La Jolla's most spectacular private gardens. During the tour, tea will be served at the La Jolla Beach and Tennis Club. *April 12, La Jolla*.

Filmex. The Los Angeles International Film Exposition opens its annual film presentation, held at the ABC Entertainment Center, with a gala. If you haven't had time for Cannes, mix with Hollywood's filmmakers at the Filmex Society Benefit Ball on opening night, *March 13, at the Century Plaza Hotel, Century City, Los Angeles*.

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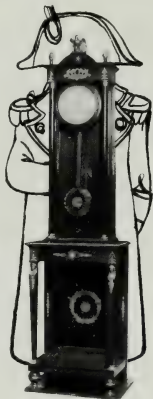
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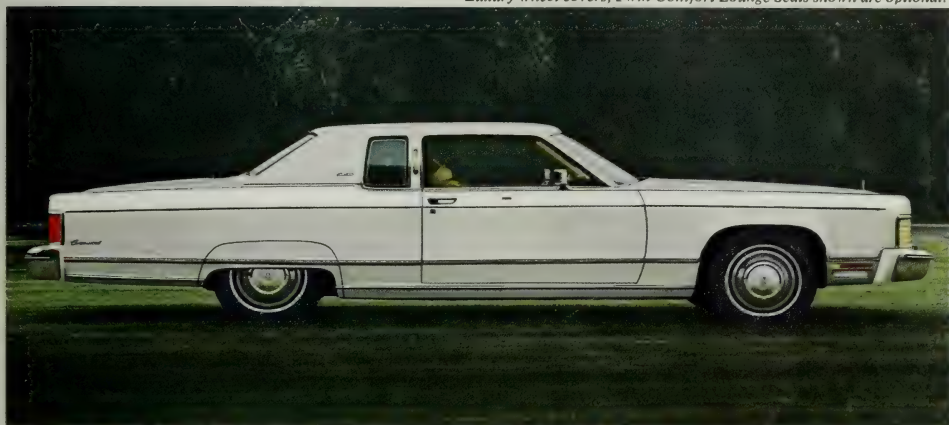


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May/June 1975: Volume Thirty-One/Number Six



Cover
Bedroom of the Ingrid Ohrbach house in Los Angeles. Interior design by John Cottrell. Featured on page 118. Photographed by Russell MacMasters.

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LETTERS

The Editors invite any comments, suggestions and/or criticisms.

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Letters

Architectural Digest

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Los Angeles, Calif. 90036

Regarding the Yalem pavilion published in the January/February 1975 issue of Architectural Digest, I wish to give full credit to Joseph Braswell for the interior decorating. Indeed, it was a most agreeable relationship. As the architect, however, I feel compelled to clarify the actual sequence of our collaboration. The pavilion was fully designed and approved January 21, 1971, by Mr. and Mrs. Yalem, months before meeting with Mr. Braswell. Furthermore, for the record, I did not design the original house.

William A. Bernoudy

Creve Coeur, Missouri

Architectural Digest visited our family on Christmas morning; and while junior members were reveling in the delights of Wonder Horse and Doll House, their elders were the guests of Gore Vidal at La Rondinaia in Ravello, of Henri Samuel at his homes in Paris and the French countryside, of Mr. Tyson in his Soho loft, once an Old Chocolate Factory. The children thought that Mr. Tyson should have left well-enough alone—with 4,000 square-feet of warehouse furnished entirely in chocolates, but the elders were considerably impressed with Mr. Tyson's handiwork!

Margaret Valline

Bolinas, California

I didn't renew my subscription to Architectural Digest, because I found myself resenting the comments of the designers whose work you chose to illustrate. I feel that the designer's role should be one of translating the client's way of life into a reflection of that client's desires, not the designer's. A successful interior should represent the client's style, not the designer's, and a successful designer adapts his style to that of the client—a much more difficult problem but certainly the sign of a professional. In my lexicon, a designer whose work is easily recognized (unless he is asked to do just that, and then he should resist mightily) is a failure.

Granted, you may choose to photograph for your magazine only those interiors which appeal to your taste or the tastes you think will please your readers, and I do not quarrel with your choices. The photographs and composition of the magazine are beautiful—an unbeatable combination of a travelogue and a house tour. Would that the comments could be confined to stating the problems and the solutions arrived at minus the "and then I decided" rather than "we decided."

Mrs. James M. Anderegg

Chicago, Illinois

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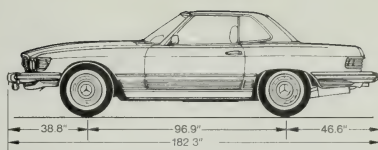
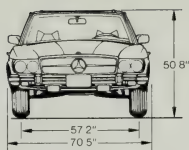
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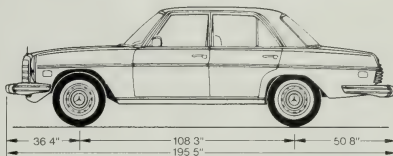
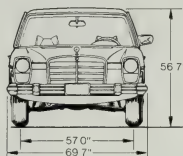
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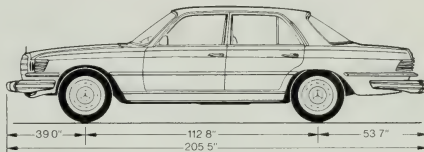
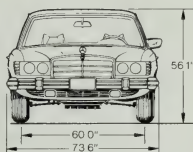
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|-----------------------|----------------------------|--------------------------------|-------------------------|----------------------------|--------------------------|----------|
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| 300D (Sedan) | 5 cyl. ohc (fuel injected) | 183.4 | 108.3 | 195.5 | 3450 | \$12,194 |
| 230 (Sedan) | 4 cyl. ohc | 140.8 | 108.3 | 195.5 | 3230 | \$9,684 |
| 280 (Sedan) | 6 cyl. dohc | 167.6 | 108.3 | 195.5 | 3560 | \$12,756 |
| 280C (Coupe) | 6 cyl. dohc | 167.6 | 108.3 | 195.5 | 3570 | \$13,520 |
| 280S (Sedan) | 6 cyl. dohc | 167.6 | 112.8 | 205.5 | 3920 | \$15,057 |
| 450SE (Sedan) | V-8 ohc (fuel injected) | 275.8 | 112.8 | 205.5 | 4100 | \$18,333 |
| 450SEL (Sedan) | V-8 ohc (fuel injected) | 275.8 | 116.5 | 209.4 | 4140 | \$19,775 |
| 450SL (Sports) | V-8 ohc (fuel injected) | 275.8 | 96.9 | 182.3 | 3780 | \$17,653 |
| 450SLC (Sports Coupe) | V-8 ohc (fuel injected) | 275.8 | 111.0 | 196.4 | 3820 | \$22,053 |

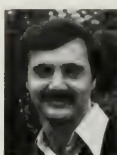
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PEOPLE ARE THE ISSUE

A princess who lives in a walk-up flat in Paris; two princes, father and son, who live in a villa in the heart of Rome; the digs of an antiques dealer turned designer in London; spring coming in all of its splendor to Old Westbury Gardens; a leafy refuge in the Hollywood Hills; three innovative Manhattan apartments of great élan; a residence which once belonged to Cole Porter; Jean Kerr wittily describing the new décor of her house; and last, but surely not least, Atlantis, the splendid yacht belonging to Stavros Niarchos—these are the fabric from which this issue has been woven. Variety is the spice of the issue, versatility the hallmark of the design statements reflecting our editorial viewpoint. We will continue to offer such statements for your pleasure. —Paige Rense, Editor

New View

Revamping the Former Cole Porter House



Thank heaven the home where the inimitable Cole Porter once lived fell into the tasteful, skilled hands of Ron Wilson. Ron last appeared in *Architectural Digest* (May/June 1974) with the sumptuous interiors he designed for Sonny and Cher. His own house is more modest but quite as interesting. He has cleverly solved the problem of designing a home both for personal and professional needs. **Page 64.**

The Patina of Old Paris

Princess Ruspoli's
Île Saint-Louis Apartment
by Philippe Jullian

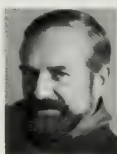


ANDRÉ OSTIER

Those who mourn—and don't we all?—the modern buildings that are ravaging the Paris skyline can sink into Editor-at-Large Philippe Jullian's account of the lifestyle of Princess Ruspoli. One of the first Parisians to desert the sixteenth arrondissement for the charm of the Île Saint-Louis, the princess has created a stunning and unusual home. One afternoon we helped that elegant lady carry her groceries up three flights of stairs (there is no elevator in the historic building). Today even princesses must cope with reality. She is chic and informal and decorated her Marais-section apartment with a sure touch, mixing flea market finds with velvet-covered Victorian armchairs. **Page 52.**

Architectural Digest Visits

Jean and Walter Kerr
by Jean Kerr



Honestly now, whom would you rather drop in on—via *Architectural Digest*, of course—than the witty lady playwright who wrote *Please Don't Eat the Daisies* and the theater critic who must die a thousand deaths on his wife's opening nights? The Kerrs live in cozy chic, and they aren't really much like the couple in the film or the weekly television series which emerged from Mrs. Kerr's original work and made her even more famous and successful. Our visit to Mr. and Mrs. Kerr's suburban New York home is made doubly enjoyable by the fact that Jean Kerr has written a charming account of redecorating her home with interior designer Wayne Stellmacher. A visual and a literary treat. **Page 70.**

Aboard Atlantis

The Stavros Niarchos Yacht
in Monte Carlo



GLOBE PHOTOS, INC.

Somehow it is reassuring to realize that, for some, great wealth is still a fact of life and that the large, confident gesture has not vanished from the earth. Such a *beau geste* is the Niarchos yacht, now at anchor in Monte Carlo harbor. We are piped aboard *Atlantis* and have the opportunity of visiting the Greek shipping magnate's seven-million-dollar floating home. It has sophisticated equipment like the ITT Satellite Navigator found, outside of the military, only on *Queen Elizabeth 2*. In fact, there is so much automated equipment on board that only a small crew is required. At three hundred and eighty feet in length and weighing in at over twenty-five hundred tons it is probably the world's largest private yacht. **Page 60.**


Blending Fantasy and Function

Decorator's Own New York Townhouse
Apartment
by Stephen Spector



Condominium owners—and the decorators of same—who are busy anguishing over rooms with low ceilings and cramped dimensions can live vicariously in the New York apartment of Richard Villany. It boasts proportions from the past—a living room forty-five by twenty-five feet with ceilings fifteen-feet high. Far from thinking classic French, Richard thought Moroccan. His use of silver and navy blue with carved wooden furniture and a collection of New World monkeys in porcelain make this designer-owner's apartment unique, even in a city filled with extraordinary homes. With verve and flair he has met the urban challenge of limited space. And overcome it. **Page 76.**

Continued on page 16



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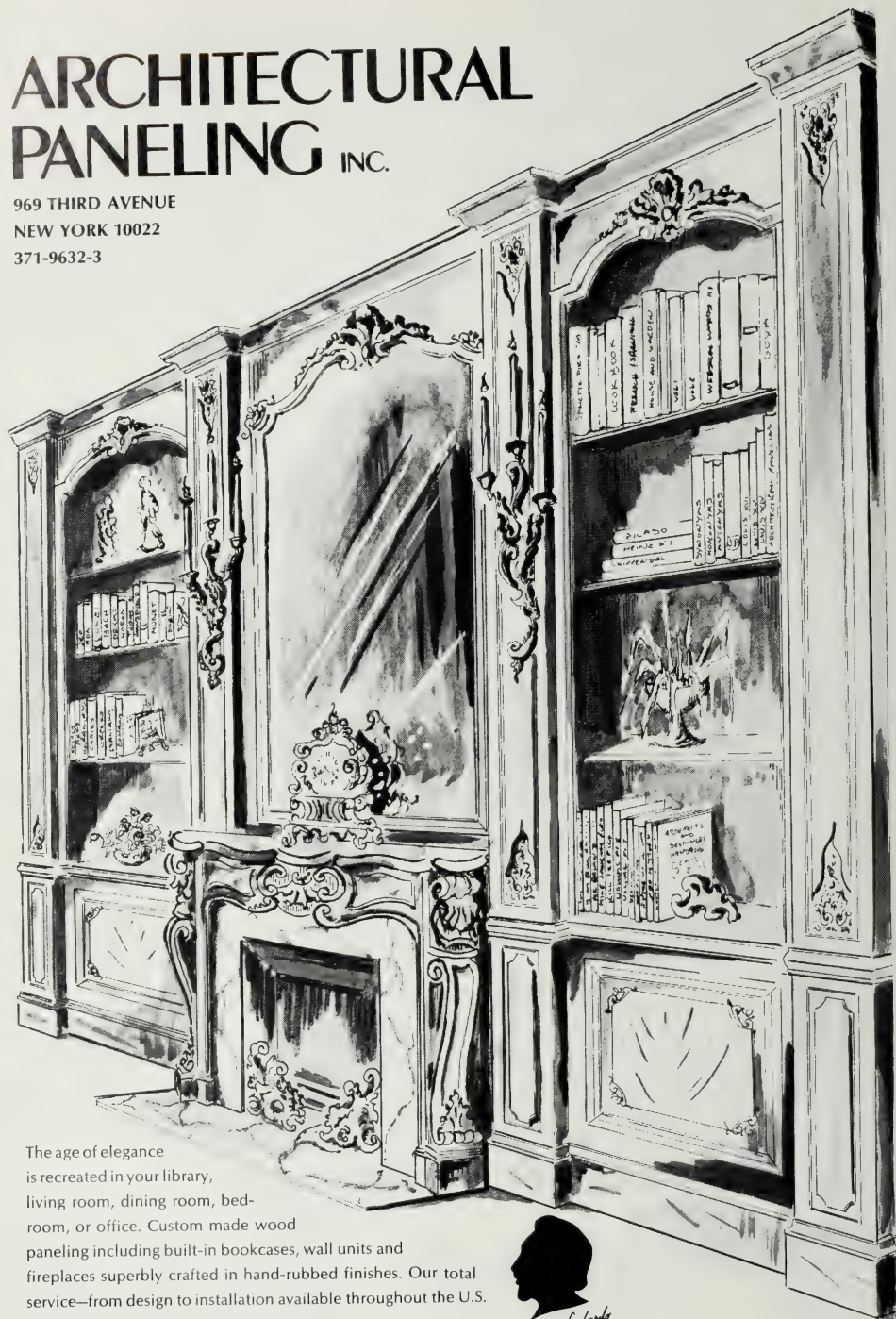
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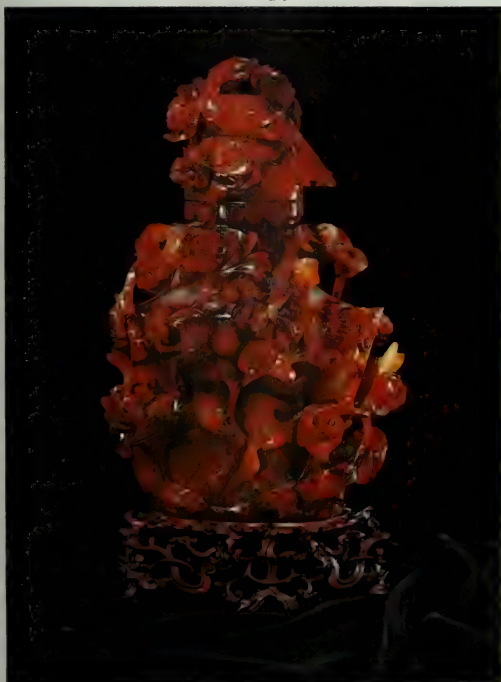


Left: A rare carving of malachite.
Shi shi lions playing with the sacred jewel.
Chia ching (1796-1821). 16" ht., with stand.

Below: Fine white jade Phoenix bird.
Ch'ien-lung (1736-1795). 12" ht., with stand.



Below: An important red carnelian agate vase and cover.
Ch'ien-lung period. 16 3/4"x10", with stand.



the ART spectrum

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PEOPLE ARE THE ISSUE

Continued from page 12



Fluid Space
An Artist's Rendering
by Valentine Lawford

Now here's a switch—the painter Richard Giglio decorated his own apartment and his landlord happens to be the interior designer Angelo Donghia. The decorating and paintings are by the artist, the photography by Angelo Donghia and the text by our Editor-at-Large Valentine Lawford. **Page 86.**



An Aladdin's Cave in London
Designer Creates Mood in Miniature
by Elizabeth Dickson

After wearying days in his antiques shop in the fashionable Pimlico Road area of London or a day spent huddling over problems in the country house of one of his clients, interior designer Geoffrey Bennison escapes to what may be the most imaginative garret in London. **Page 116.**



Fabricating a Look
California Spirit Lightens Formality
by Camilla Snyder

Not an undercover job but a slick exercise in slipcovering is the best way to describe the informality and freshness interior designer J. P. Mathieu (Pepe to his clients and friends) brings to this Hollywood Hills home. The Cuban-born designer's talents are in growing demand, and he is opening branches in both Texas and Florida. **Page 92.**



Bower for a Lady—
A Flowered Setting for City Visits
by Suzanne Vidor

Once upon a time there was a beautiful blonde beauty from Sweden who lived happily in a Valerian Rybar-decorated house. Then a lady named Charlotte Curtis of the *New York Times* wrote a description of the house—making it appear a bit elaborate. The beautiful blonde was mildly upset and in her new house asked John Cottrell to simplify. **Page 118.**



Staging a New Version
Bravissimo Statement for
Manhattan Apartment
by Peter Carlsen

A marriage of art and life—up to now they just lived together—is what designer Rubén de Saavedra says he tried to achieve in the West Side Manhattan apartment he set up for a musically oriented owner. "An apartment should be to the eye what a singing voice is to the ear," the designer explains. The project was time consuming. **Page 104.**



A Hidden Jewel in Rome
The Prince of Hesse's Villa Polissena
by Helen Barnes

Prince Henry of Hesse and his father, Prince Philip, share a villa in the heart of Rome which began as nothing more than a *casale*—a small house. It is rather more today. While Prince Henry gardens, paints, and designs opera sets, his father reminisces about the umbrella cypress his wife planted many years ago. The trees are now fifty-feet high. **Page 124.**



Spring in Old Westbury Gardens

This is the final article of our three-part series on the gardens and manor house at Old Westbury in Long Island. The autumn gardens were featured in our September/October 1974 issue, and the manor house in the January/February 1975 issue. Now we have the enthralling spring gardens. **Page 110.**



Feature Articles in This Issue . . . In "Empire Furniture: The Napoleonic Heritage" Sir Francis Watson discusses this elaborate French style. **Page 82.** James Normile gives us a history of American sailing ships as seen through the eyes of contemporary artists in "Nautical Paintings." **Page 98.**

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RUSSELL LYNES OBSERVES



In Search of the Bicentennial

Drawing by E.R. Kinstler

A New Englander who graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of eight books and was managing editor of Harper's magazine.

TO THOSE OF US who love world's fairs and who relish the idea of an enormous exclamation point to mark the end of an era, there is something timid and mildly wicked about having the nation's Bicentennial come and go without one concentrated, all-out jamboree such as marked the end of our first century. Visions of Ferris wheels as tall as skyscrapers, lagoons with swan boats and splashing fountains, vast architectural fantasies, glimpses of the incomprehensible but not in the least unlikely future, marvels of invention and technology, and above all fireworks.

A world's fair today, we are told, would be economically unsound; it would cause impossible congestion in the city that played host; there would be inadequate hotel facilities and transportation and parking, and so on.

So we settle for something else, a scavenging in the national attic to see what is worth trotting out and dusting off that will contribute to knowing ourselves and our history better. By no means let us underestimate the importance of that. It has some of the virtues of spring cleaning and many of the values of setting the record straight—a totting up of our culture, a profit-and-loss statement of how well we have accomplished our national purpose, even some redefinition of what our national purpose seems to have been and may become at some point in the future.

There is one aspect of what is going on that is of special interest to Americans who are concerned with the arts that we have produced—not just the fine arts, but also the folk arts, the decorative arts, and the so-called ethnic arts. The Whitney Museum in New York, for example, is working on an exceedingly ambitious exhibition which will be an eye-opener—two hundred years of American sculpture. The show will give us a chance to make up our minds not only about private but public sculpture (the biggest pieces will be scattered about the city), and about folk sculpture and sculpture by American Indians. The Los Angeles County Museum has invited David Driscoll, the head of the art department at Fiske University, to bring together a show of "Black American Artists: 1750-1950." He has evidently unearthed all manner of interesting and obscure works, not just of painting and sculpture, but architectural elements, drawings and graphics. Our attics are more interesting than we know.

This raises an interesting question about the contents of our attics. What is it that aroused the intense interest in American art of the nineteenth century that surfaced about fifteen years ago? Why did pictures that could be bought in junk shops for a few dollars or at reputable dealers for a few hundred suddenly start selling for \$50,000 or, as in one case, for \$450,000? How do you explain that a painting

Continued on page 22

Quality. The endangered species.

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RUSSELL LYNES OBSERVES

Continued from page 20

by a relatively obscure Philadelphian, Thomas Anschutz (a pupil of Thomas Eakins), was bought by a Detroit collector in 1954 for \$1,500, changed hands in the mid-sixties for \$40,000 and fetched \$250,000 at auction in 1972? What happened to fashion? Or was it something that happened to taste?

Essentially, revivals are a matter of quality insisting, like cream, on rising to the surface. Sometimes, to be sure, the cream looks like skim milk when it first appears, when, in fact, it is the very opposite; it is too rich for the generation for which it is made. On the other hand, there are artists whose work enjoys such popularity when it first appears that it wears out its welcome very quickly, a victim of overexposure, and disappears into limbo like a good many television personalities. Its real qualities in such cases are overwhelmed by the clamor made over its superficial qualities, by an emphasis on what is flashy at the expense of what is sound.

This is precisely what happened to a good deal of American art made in the nineteenth century. The most spectacular example was the work of the landscape painter, Frederic E. Church, who dazzled his contemporaries with the extraordinary details of his panoramic paintings of Niagara Falls and the Andes and the Hudson River, for he was the epitome of the Hudson River School's dedication to both the minutiae and the atmospheric qualities of the landscape. So astonishing did his contemporaries find his painting, *The Heart of the Andes*, when it was shown in New York in 1859 that one awed critic called it "the finest painting ever painted in this country, and one of the best ever painted." Thousands of New Yorkers lined up to pay an admission charge of twenty-five cents to see it. Church made a sizable fortune as a painter, and then fashion deserted him. He represented everything that the "advanced taste" of the generation that followed him (he died nearly forgotten in 1900) found distasteful. By that time all adventurous eyes were on Paris and the Impressionists.

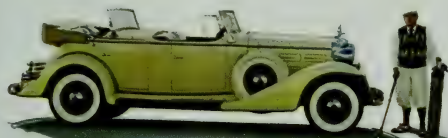
Gradually fashion reversed itself. Church is again recognized as one of the great American artists; it is the soundness of his canvases, not the flashiness, that has retrieved his reputation. And so it is with a number of other almost forgotten painters (Kensett, Bingham, Mount, Eastman Johnson, for example) and sculptors (Dr. Rimmer, Saint-Gaudens, Palmer, and Remington). They are far enough away to be valued for their works, not for their personalities or by the unstable currency of fashion. Although they dwelt on loftier heights of Parnassus, it is well to remember that Bach disappeared for nearly a century and Piero della Francesca for several.

It is very possible that the excitement engendered by the post-World War II American artists gave courage to those scholars and curators who had been poking around the attic of our past to stir up some excitement about their rediscovered treasures. Call it chauvinism, if you wish. I would prefer to call it natural pride replacing carefully cultivated reticence. Americans were so used to being told that "culture" was an exclusive possession of the Old World that they came to believe it. What the Bicentennial emphasis on American art can scarcely help but accomplish is to put our arts in a world perspective—neither myopic, as it has been, nor chauvinistic as it might mistakenly seem to be. □

Determination has its rewards.

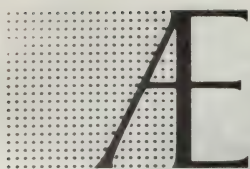
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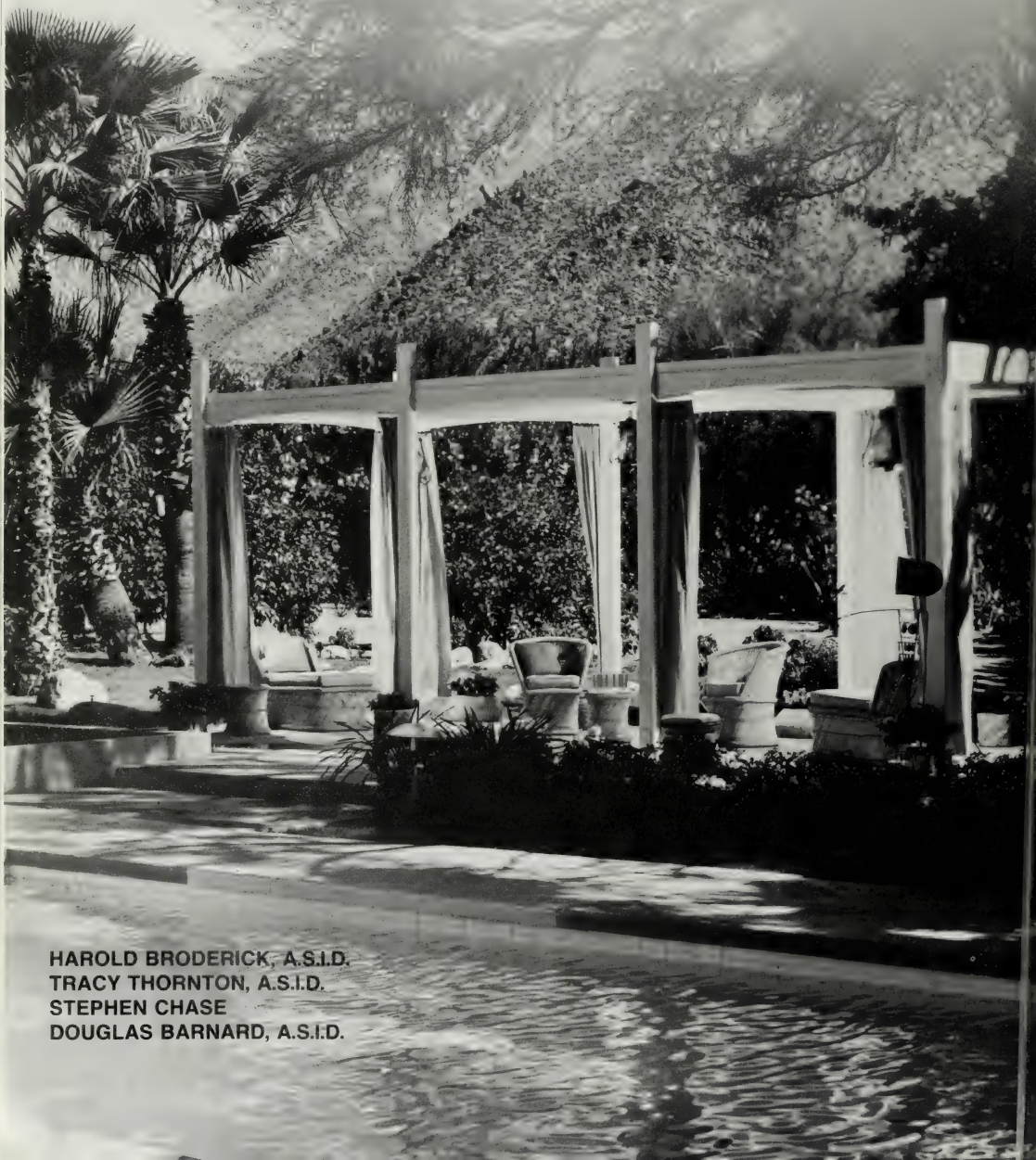
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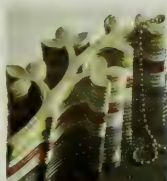


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INTERNATIONAL ART MARKET

Bargain Hunting in Antiquity

by Howard L. Katzander

WHAT HAPPENS at major art auctions has a lot to do with taste. When Sotheby Parke Bernet held its first sale in New York devoted exclusively to American Indian crafts and artifacts, the Indian motifs were limited largely to a few traditional symbols, and Indian handiwork seemed to cater to a special taste. The sale was an immense success, however, and a hungry market has gobbled up repeated offerings since then.

While the same thing cannot be said as conclusively about the appeal of antiquities, it is still true that they represent a broad area undervalued today, both in terms of price and in terms of their effectiveness as an element in interior décor. The well-placed and carefully lighted fragment of bronze or pottery from the Valley of the Kings or the Syrian sands has always been an eye-stopping device.

It is significant that a major sale of antiquities held recently brought prices which, while well below the levels reached for comparable pieces in the 1920s, did suggest a boom in this largely neglected area. The decision made by Sotheby Parke Bernet to follow this particular sale with one devoted exclusively to Islamic pottery—for the first time since the heyday of antiquities in the post-World War I era—has something to say to all of us. Consider just one of the offerings in the antiquities sale: an Etruscan bronze perfume vessel, circa 250–150 B.C., in the form of the head of a goddess gazing upward and wearing conical earrings, her finely engraved hair bound in an elaborate coiffure tied in a spiral chignon above the nape of the neck; the eyelashes, eyebrows and pupils delicately incised; the price \$1,000.

Until the Great Depression the late Renaissance was the watershed beyond which great collectors of taste seldom looked in their search for rarities. Consequently, in this country there are examples of everything from Limoges enamel and Renaissance jewelry back to bits of bronze harness from the days of the Sassanian kings—many of them at bargain prices. Often their value and importance is unsuspected by their present owners, and they turn up in surprising places.

One friend with a good eye, window-shopping along New York's Second Avenue, entered a dusty shop and asked the price of a pair of brown pottery vases in the window. There was a green glaze across the shoulders running down the sides. "Not very much," said the lady proprietor. "Looks like somebody spilled paint on them. Fifteen dollars for the two?" They were T'ang Dynasty—in perfect condition. And there was the local fixit shop owner who asked me if I could identify some bits of carved stone thrown in by a lady from whom he had bought some pieces of depression glass. They were antique Chinese belt buckles, made of jade.

So it goes. This country abounds in treasure, amassed over three centuries of seafaring and hoarding and raids on the Old World. Much of it has strayed from normal channels, and every day trained eyes have the opportunity of finding rarities again and putting them back where they belong. □



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- Jade Vase delicately carved with two Buddhistic panels on each side. Small winged human figures, which could be angels described to the Chinese by Jesuit priests headed by Father Castiglione. Indian style. Ch'ien Lung. Height: 6½"; Width: 3".
- White Jade Dragon. This small carving is done superbly. It is of the dragon emerging from the river. Ch'ien Lung. Height: 2"; Length: 4½".
- A pair of Imperial White Jade Figures, Mei Jen Dancing Girls. Graceful poses with flowing robes. Reign marks of Ch'ien Lung. Height: 11"; Width: 4½".
- White Jade Tea Pot, and White Jade Cups with Saucers, with beautifully carved design of blooming prunus, scroll handle, dome cover with lotus bud knob finial; beautiful mutton fat white Jade high quality. Ch'ien Lung. Height of tea pot: 4¼"; Width of tea pot: 8". Height of cups and saucers: 2½"; Diameter of cups: 2½".
- A rare Imperial White Jade Bowl in the shape of six petals and carved dragon both inside and outside. Two loose ring handles suspended from two dragon heads. This is an excellent example of this

26 pieces*, each appraised and its authenticity verified in writing by Na Chih-liang, world-renowned curator of the National Chinese Museum of Taiwan.

period. Ch'ien Lung. Height: 3-3/16"; Diameter: 7½".

- White Jade Koro, well proportioned, two piece. The material is pure white jade of uniform color, and is void of decoration excepting the Fu dog and cub on the cover. Two rings on the sides suspended from a dragon head; three curved legs sustain the round bowl. Ch'ien Lung. Height: 4½"; Width: 4½".
- Rare Imperial carved White Jade Bowl, with original cover. On the top of the cover there are 16 Ling-Chih (Sacred Fungus of Longevity) holding four rings. On the cover there are scroll Ling-Chih leaves around four panels and in each panel there is a Ch'ing. On the top of the bowl there are scroll Ling-Chih leaves, and two large Fu-bats (good luck), each holding the character Shou (long life), with grouping Ling-Chih handles. In the front and the back of the bowl there are two panels with the character Hsi (Happiness), and the other four panels with Ch'ing Musical Instruments. On each of the four standards there is a Fu-bat holding the character of Long Life. Ch'ien Lung. Height: 6"; Diameter: 8".
- Rare Imperial carved mutton fat White Jade covered Vase with loose ring handles. Flattened ovate shape with PI HSIEH'S head handles with loose rings; body outlined and paneled with looped rope moldings; dome cover similarly ornamented with rope moldings, with finial

of PI HSIEH animal with gaping jaws. Ch'ien Lung. Height: 10"; Width: 4½".

- White Jade Vase with original cover. Carving on one side shows the "Mei Hua" (Chinese Plum Blossom, or Prunus) for the new year celebration. Carving on the other side shows the "Wan Nien Ching" (Chinese ever-green) for the New Year's eve celebration. The carving extrudes from the side of the vase and is cut with fine definition. Ch'ien Lung. Height: 7½"; Width: 5".
- Jade Vase. White covered vase and cover. Cover is topped with a cluster of moo-tan or peonies. A pair of dainty rings suspend from dragon heads on each side of the neck. An intertwining bough with flowers and birds encircles the vase while on one side open mouth Fu dog menaces a flying bird. Fine carving, fine material. Ch'ien Lung. Height: 7"; Width: 3".
- White Jade Koro, or incense burner, with loose ring handles; globular bowl supported by three short feet carved Tao-Tieh mask and conforming carved and undercut ring handles; body is plain to show fine quality of mutton fat Jade; dome cover with Tao-Tieh animal finial; beautifully polished mutton fat Jade. Ch'ien Lung. Height: 5½"; Width: 7½".
- Mutton fat White Jade covered Vase with loose ring handles. Includes original Jade stand. Flattened ovate shape with PI HSIEH'S head handles with loose ring. Dome cover ornamented with scrolling lotus in similar manner; mutton fat Jade of superb luminous quality. Ch'ien Lung. Height: 10"; Width: 4½".

*available at time of publication.

Fully illustrated brochure of the collection is available for \$6.00.

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YOU DON'T HEAR TOO MUCH about Spain's paradores, perhaps because they are not advertised to any great extent. Generally they are small, booked far ahead and often difficult to contact. However, many seasoned travelers who plan their trips ahead make a point of staying in them.

Altogether, Spain now has fifty-six of them, and here are a few of the better ones. Bear in mind, however, that none should be overlooked. Some of them have only six rooms, and it is essential to reserve well ahead of time. For additional information about paradores contact the Spanish National Tourist Office (589 Fifth Avenue, New York, N.Y. 10017).

Granada

In the shadow of the famous Moorish palace, the Alhambra, the Renaissance Convent of San Francisco is the most popular parador in Spain and must be booked far ahead (a year is not unreasonable). It has recently been expanded from a mere eight double rooms to twenty, and all the charm remains.

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The Castle of Santa Catalina is about sixty miles from Granada and a good place to break the tedious drive to Madrid. Once a fourteenth-century fortress, it is on a mountaintop in an area known for fine hunting and fishing. It is exquisitely furnished with period antiques, and the dining room is a gem.

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About thirty-five miles from Badajoz near the Portuguese border, Merida is renowned for its rich legacy of ancient ruins and monuments: among them, a remarkable Roman theater and amphitheater, a bridge and aqueduct. The parador here is in the sixteenth-century Convento de los Frailes de Jesús.

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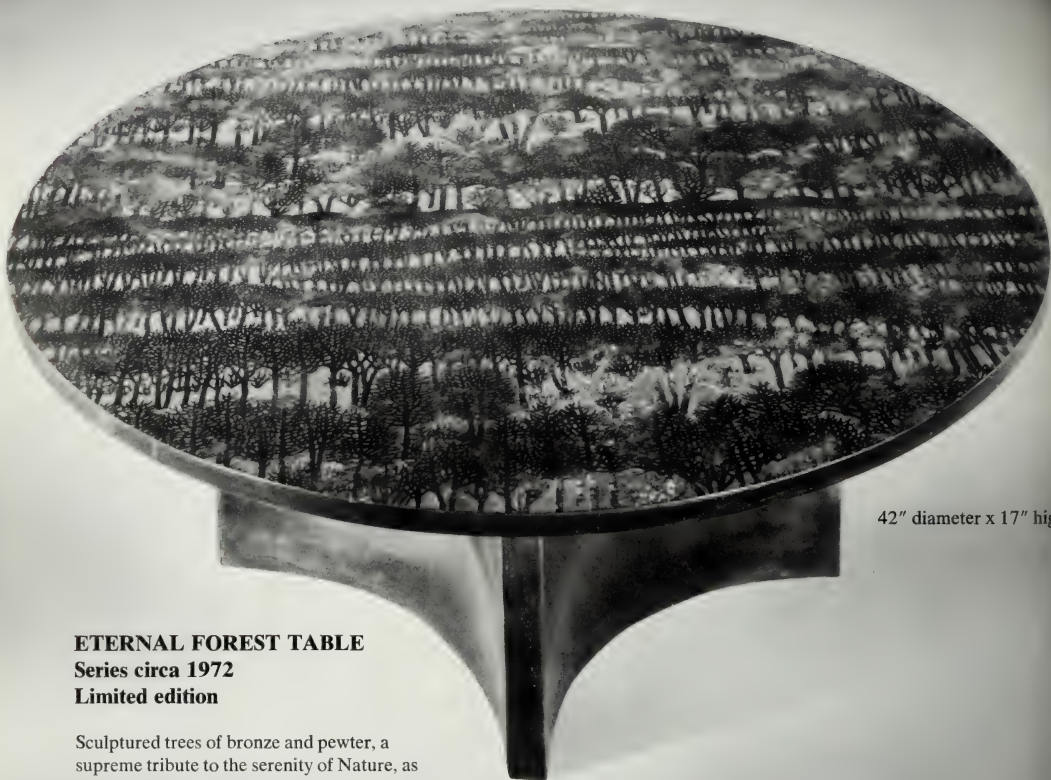


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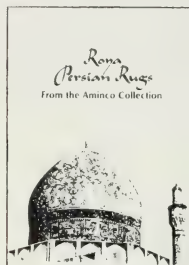
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COLLECTORS' CLOSE-UP



1. Page 55

The assortment of shell objects is an example of the European tradition of collecting curiosities, especially in the eighteenth and nineteenth centuries. Beautiful natural forms such as these in various colors, patterns and textures were popular subject matter. They were displayed either in their natural state or made into bibelots. The spiral fossilized shells in the vitrine are called ammonites and may be 400 million years old.

2. Page 65

This nineteenth-century English lighting fixture is patented and stamped as follows: Clarke's trade "cricklite" mark. All such brass and glass lamps—single, double or multi-branched—are so stamped on the inside of an arm ring.

3. Page 88

This classic table lamp was designed by René Lalique (1860-1945). He was a Frenchman trained as a painter and goldsmith who turned to experimenting with blown glass just before World War I, producing the first perfume bottles for Coty. After the war Lalique began designing molded glass for power press manufacture. His restrained and elegant products—bowls, vases, chandeliers and even radiator mascots—are justly prized and eagerly collected.

4. Page 92

These nudes were painted by Ernst Ludwig Kirchner (1880-1938). His work is typical of the *Die Brücke* community of artists that sparked expressionism and changed the tone of German art at the turn of the twentieth century. Kirchner was wounded in World War I and developed a nervous instability that haunted the rest of his lifetime, which was nevertheless productive and spent in Switzerland. His work as a printmaker shares significance with his paintings, in which he uses cubism's angularity to express energy and the non-naturalistic high-intensity colors characteristic of the movement and evident in all its aspects.

Continued on page 44



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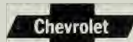
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
Caprice Classic Landau Coupe

The logo consists of the lowercase letters 'ai' in a bold, red, sans-serif font. The 'a' and 'i' are connected, with a dot on the 'i'.

ai

A surreal advertisement for AI furniture. The scene is set in a construction site with concrete pillars and rebar. In the foreground, a large, tufted, brown corduroy sofa sits on a wooden floor. Next to it is a low, rectangular glass coffee table with a chrome frame, holding a small vase of flowers and a black ashtray. In the background, a red leather sofa is visible, along with a man in a suit and a woman in a black dress. A construction worker in a yellow hard hat is visible on the right. The overall atmosphere is one of modern design integrated into a raw, industrial environment.

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COLLECTORS' CLOSE-UP

Continued from page 40

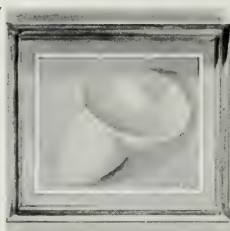
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6



7



8



5. Page 93

Karl Schmidt-Rottluff, now 91 and living in Berlin, painted this still life. One of the earliest exponents of German expressionism, in 1905 he helped structure a group of Dresden art students into *Die Brücke*. Appropriately, the name he gave to the movement's first organization means "the bridge." Like many of those artists, Schmidt-Rottluff was influenced by post-impressionists such as Edvard Munch, by the Fauves in France, and by primitive art.

6. Page 108

This bronze-mounted cut crystal urn is one of a pair purchased at the Musée de Baccarat in Paris. They are made of full-lead crystal from the famous French factory begun in 1765 and still operating, primarily making chandeliers and tableware. Important historical examples of the company's products are displayed in the museum area of the Baccarat showroom.

7. Page 117

Fortunately for the Western world, Pavel Tchelitchew, the Russian contemporary artist who painted this still life, spent most of his life in France. He moved there in 1923 and for many years designed ballets for Diaghilev. During World War II he took refuge in the United States, then returned to France until his death in 1957. Several major American museums display his work, including New York's Museum of Modern Art, the Museum of Fine Arts in Boston and the Philadelphia Museum of Art. His partially surrealist style is carefully painted and minutely detailed.

8. Page 129

These delicate eighteenth-century Ch'ien Lung painted papers were made in China for the European market, along with porcelain and japanned furniture. Such papers were in vogue from the late seventeenth through the nineteenth century and have remained important decorative elements in Italy and England; they are still being made. □

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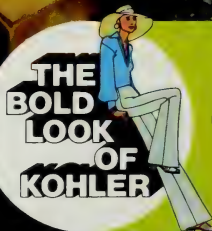
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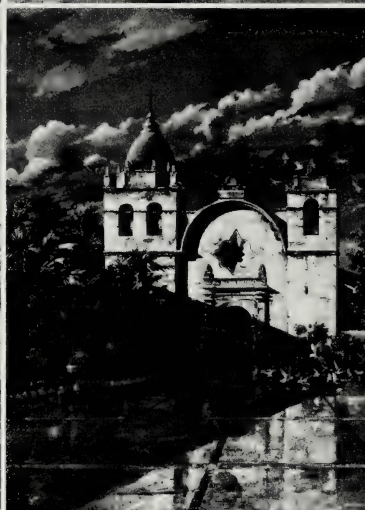
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The Patina of Old Paris

Princess Ruspoli's Île Saint-Louis Apartment

AS A RULE residential neighborhoods begin to lose their cachet when more modern areas, better suited to new lifestyles, are developed. Over the last ten years in Paris, however, the process has been reversed. The sixteenth arrondissement, long considered the most elegant part of the city, has become noisy and crowded with expensive apartment buildings. The more sensitive residents are making their way back to older neighborhoods—to the Faubourg Saint-Germain, the center of fashion for over two hundred years, and to the Marais which has recently been invaded by a host of small shops.

The Marais, on the right bank of the Seine, was built for the most part in the seventeenth century and includes the Île Saint-Louis in the river itself. Its magnificent old houses, happily saved from demolition, have been turned into lovely apartments. In fact, even the simplest sort of house here has undergone astonishing modernization. There is no doubt that the Île Saint-Louis is the most exclusive section of the Marais and the first to have been restored extensively by the wealthy—by the Baron de Rédé, Helena Rubinstein and former French president Georges Pompidou, among others.

To live on the island is a rare privilege. Tall houses, dating from the age of the Sun King and set among lovely trees, are built around its shoreline. There are seventeenth-century houses on all sides, nobly proportioned buildings, many with historical tablets, wrought-iron balconies and tall brick chimneys. Behind the massive paneled doors studded with nails are inner courts where ancient paving stones and mounting blocks have remained the

same since the days of the horse-drawn carriage. Little has changed since the days when Baudelaire and his friends gathered in the Hôtel de Lauzun to discuss poetry and smoke hashish.

The rue Saint-Louis cuts lengthwise through the island and is crowded with small shops such as you might find in towns like Blois or Sarlat. But there are art galleries, too, and the best ice-cream maker in Paris. The atmosphere is provincial, and you have the feeling that everybody knows everybody else.

Luncheon on the Île Saint-Louis is always a special treat for a Parisian—more so, if he is fortunate enough to be invited to her home by Princess Claude Ruspoli. Cross the Pont Marie in good humor and walk toward her apartment. Push open the old gateway leading to the building in which she lives and notice the courtyard paved with enormous antique stones. Her apartment is on the third floor, and no elevator disfigures the staircase.

Princess Ruspoli moved to the Île Saint-Louis long before it became the chic thing to do. She is one of those rare women who follow the dictates of fashion more for their own amusement than from any sense of obligation. From time to time her consistent good taste is suddenly "discovered" by those who follow the trends of the moment. Her great-grandfather was Charles Haas, a formidable man of the world and one of the tastemakers of his own generation. In fact, Marcel Proust used him as the basis of one of the most memorable characters in *The Remembrance of Things Past*. Princess Ruspoli has two sons who are descended on their father's side from the Marquis de Lafayette.

Despite the charm of her apartment,

one is immediately drawn to the windows overlooking the Seine. In the distance are the rooftops of the Marais, the dome of Saint Paul and the turrets of the Hôtel de Sens. Along with the Hôtel de Cluny, the Hôtel de Sens is one of the only great medieval private residences to have survived in Paris. It was bought by the city government in 1911 and extensive restorations begun at that time. Below are magnificent poplar trees and, through their branches, glimpses of the river. After the splendid view the eye is drawn to the blazing fire in the living room. It burns in a handsome Louis XVI fireplace and emphasizes the antique rose and lemon tones of the room. Forming a group around the fireplace are chairs of many different shapes and styles, as much at home as the guests themselves, pleasant and comfortable no matter what their origins. There are several late-Victorian armchairs covered with flowered velvet in the Rothschild manner, then a *cau-seuse* and some upholstered banquettes under the windows. Lighting comes from Second Empire lamps with rose-colored globes and from a pair of vitrines, one containing coral and the other rare stones. Scattered on small tables are objects that attract and reflect light: tortoise shell and marble, for example. At the back of the room a large tortoise-shell chest gleams like embers in a darkened hearth.

Entrance Hall awaits visitors invitingly, promising the start of a charming experience. Various collected sections of boiserie, here a vitrine and a pair of pilasters of the Empire period, add a depth of interest to the architecture throughout. Louis XVI console and bromeliad-filled stone urn occupy facing walls leading toward the living room.

To live on the island is a rare privilege.







A glowing fire further enhances the cordial atmosphere of the Living Room, with its comfortable Victorian and Louis XV armchairs and intriguing collection of bibelots—scattered on tables and displayed in vitrines—of rare stones, minerals, mother-of-pearl, porcelain, tortoise shell and seashells. Antique musical instruments, particularly an Empire harpsichord, share one corner with Louis XVI cupboard.

Shopping for her apartment is always a great adventure . . .



Princess Ruspoli travels extensively in Europe as well as in the Far East. But perhaps the most enjoyable trips she takes are the excursions she makes in Paris itself. Shopping for her apartment is always a great adventure, and it takes her to many parts of the city in search of appropriate objects. She is fond of visiting antiques shops and most especially the Flea Market. She returns from expeditions weighed down with antique fabrics: heavy damask curtains, embroidered silk, cut velvet, elaborate tassels—all the treasures of Victorian opulence. In addition to fabric, one of her enthusiasms is wood paneling, and she has collected many charming examples for her apartment. There is Louis XVI *boiserie* in the living room, Louis XV in the small library and Empire in the entrance hall. All of it is extremely simple, from the country, but there is nothing rustic about it.

One is reminded of those old houses in Blois or Sarlat where glass-paneled doors give glimpses of corridor walls lined with engravings or perhaps the facades of buildings opposite. Here and there in the apartment are large wooden *cache-pots* filled with *billbergia*, a fleshy South American plant in soft tones of rose and blue-gray. Gathered in tall vases, some of them Chinese and some art nouveau, are boughs in the winter, lilacs in the spring and armfuls of iris in the fall. There are artificial branches, too—from Siam—with handsome leaves made of mother-of-pearl, looking like gigantic moonwort ferns.

The atmosphere of the apartment is very French and is reminiscent of some ancient château—once famous, now a

bit neglected but always charming. To this atmosphere, the princess, an enthusiastic traveler, has added many oriental touches and has brought back a number of objects from the Far East: seashells, lacquered boxes, porcelain cups. Paintings are of two kinds: those done by friends like Geneviève Hase who is one of the most notable French abstract painters, and seventeenth-century landscapes quite as decorative as tapestries. She also has a passion for primitive painting—painstaking landscapes which might be the Sunday work of some favorite uncle, avid sportsman and amateur painter. One of the rare charms of Princess Ruspoli's apartment is that everything in it suggests a novel or tells a story. This is perhaps to be expected, since the Île Saint-Louis, cut off from the rest of the world by the Seine, is surely a capital of romance.

In the library, far smaller than the

living room but with windows overlooking the river, the focus is once more the fireplace. Two deep sofas flank it, and the firelight dances over seashells and photographs, books and musical instruments. Opposite the entrance hall, the dining room looks down on the courtyard and the bell tower of Saint-Louis-en-l'Île. On the walls are primitive landscapes, still lifes and *étagères* in which glassware and faience are displayed. For dinner parties the long refectory table is covered with Indian saris, on which gleam Venetian glass and China Export porcelain.

No doubt there are more luxurious apartments on the Île Saint-Louis, some more precisely in the style of Louis XIV, others in the latest contemporary design. But there is none with an atmosphere more appropriate to this enchanted island, an island far removed from the ravages of reality. □



Opposite: Long refectory table in the Dining Room is set with Chinese Export porcelain dinner service originally ordered by a Boston shipowner. Candlelight gleaming from early Victorian candelabra highlights the Venetian glassware and heightens the romantic aura. Large mirror reflects a primitive landscape and *étagères* filled with glassware and faience. Right: Matching leather-covered chesterfields flank another warming fire in the small and cozy Library. Louis XV *boiserie* and wood mantel enliven the architecture, while objets d'art and paintings collected in the Far East augment the eclectic intent of the design.

... everything in the apartment suggests a novel or tells a story.





Opposite: Neoclassical-style Master Bedroom wall panels enhance the romantic quality of the apartment's Île Saint-Louis setting and add delicacy to the décor. Louis XVI day bed and chair are covered in one of many opulent antique fabrics used. Above: Empire iron railings surround the *garçonnère* in a courtyard distinguished by age-worn paving stones.

Aboard Atlantis

*The Stavros Niarchos Yacht
in Monte Carlo*

FOR SOME TIME NOW many of the sleek private yachts lying at anchor in the waters off Monaco—among them perhaps even the lovely and spectacular *Christina*—have begun to seem a trifle small. The reason is very soon apparent: a gleaming white vessel which recently has come to dominate the lovely harbor of Monte Carlo.

Atlantis, 380-feet long and over 2,500 tons, lays claim to being the world's



largest private yacht. At a cost of over seven million dollars, it is no doubt the world's most expensive as well—a fitting flagship for Stavros Niarchos, the Greek shipping magnate whose huge tankers fill the ocean lanes.

Sufficient to say that *Atlantis* was costly to build and is costly to maintain. Indeed, even if you are a millionaire and *almost* able to live as if you were wealthy, it will not be productive to

imagine owning such a vessel—an impossible dream for anyone but rich sheikhs and Stavros Niarchos.

Actually, if *Atlantis* were simply a house and not an oceangoing yacht, it would cause comment enough with its swimming pool doubling as a dance-floor, its twelve guest suites and its dining room comfortably seating two dozen people, not to mention an enviable collection of art and antiques. Add

INTERIOR DESIGN
BY LORRAINE BONNET

PHOTOGRAPHY
BY LOOMIS DEAN





a hull to all this, and you have something quite extraordinary.

Executed by César Pinnau, the interiors of the yacht were designed by Lorraine Bonnet, a member of the French Dubonnet family. It is complete to the last luxurious detail: a movie theater seating forty, a gymnasium, a helicopter landing pad, a pair of speedboats and two automobiles. Oddly enough, the general effect is one of comfort and simplicity, not of ostentation. There are personal touches everywhere: Niarchos family pictures and the owner's favorite spy stories and mystery novels.

And the private quarters of Mr. Niarchos are almost Spartan in their simplicity. Some icons decorate the paneled wall above his bed, and there is a small lowboy—nothing more. The contrast with the opulence of the rest of the ship is quite as dramatic as Philip II's austere bedroom amid the rococo splendors of the Escorial.

Stavros Niarchos lives aboard his yacht a good deal of the time, although

Preceding pages: Atlantis at anchor in Monte Carlo harbor, its titanic proportions dwarfing neighboring yachts.

1. Dining Room table comfortably seats 28.
2. Heated 20-foot swimming pool doubles as a dance floor for moonlit parties when its mosaic bottom is raised to Deck height.
3. Captain John Tsioros presides over an astonishing array of remote controls on the fully automated Bridge.

as yet it has not really had a maiden voyage. Philippe, the owner's son, explains the original concept when the vessel was first commissioned: "My father simply decided to build a new boat and naturally he wanted the best that money could buy. Quality was his aim, not quantity."

Atlantis, however, provides both in full and splendid measure. □

Right: Huge double image by Andy Warhol of Elvis Presley in Western garb dominates Bar and sets contemporary mood. Below: Guests must leave their shoes outside on the deck before entering the sunken, 45-foot-by-30-foot teak-paneled Main Salon. Above the fully functional chrome fireplace hangs a Gauguin reproduction; experts advised against exposing the original in the Niarchos collection to sea air.



New View

Revamping the Old Cole Porter House

INTERIOR DESIGN BY RON WILSON

LANDSCAPE ARCHITECTURE BY SID GALPER

PHOTOGRAPHY BY JEREMIAH O. BRAGSTAD



IN SPITE of a new atmosphere of freedom, the Puritan ethic still influences the American approach to life. The delights and conveniences of working at home, for example, are considered by some people to be in the realm of the decadent. Only a handful of artists and writers enjoy the privilege, and their eccentricity is tolerated only because they are vaguely bohemian and somehow outside the standard codes of behavior. Most people—indeed, most interior designers—have an office or a shop or a showroom where they work away from home. But it is by no means necessary to conform.

Certainly Ron Wilson does not. He is the young Los Angeles designer whose interiors for the Sonny and Cher house were seen in the May/June 1974 issue of *Architectural Digest*. In terms of the house he has recently finished decorating for himself in the hills above Hollywood, he has succeeded in creating a unique and enviable small world—a world that has ample room for his personal and his professional life.

The house, naturally, reflects his talents as an interior designer. That is to be expected. More important, perhaps, it is a house which he loves, one in

which he feels comfortable and where he is surrounded by those favored objects and antiques collected over the years. Why is it necessary for him to leave such a marvelous retreat—so personalized, so expressive of his own ideas—simply to conform to the American concept of “going to the office”? Why should he enjoy his house only for a few hours in the evening?

Smiling, looking boyish and relaxed—perhaps because he does not have to fight the freeway traffic or plunge into the downtown smog of Los Angeles—Ron Wilson stands in his library anxious to reveal the double nature of his new house. Near one of the wooden bookshelves he presses a hidden button. The shelves swing back noiselessly, and except for the fact that sunlight floods the library it might be a scene from some mystery movie. The open bookshelves, however, reveal nothing more sinister than an office/studio, at once handsome and utilitarian, with drafting tables and filing cabinets and strong working lights.

“Surprised?” the designer asks, and there is a smile in his eyes.

The hidden room, made by remodeling an unused garden shed, is where he spends every day, facing the pressures of his demanding profession.

Things are rather different on the other side of the bookshelves, the side

devoted to his private life. Here he is content and under no pressure, pleased with every prospect. In one real sense, however, the house is not actually that far removed from his professional life. It is a remarkably good advertisement, a permanent showcase for his design talents. He feels, too, that the house gives him an unusual advantage in dealing with clients. He does not have to show them sketches or discuss matters in loose generalities. Simply by pressing a button he can take a client from his office into the heart of a fully realized and unified design statement, saying, in effect, “This is what it could be like.” Naturally, the house reflects his personal point of view, and the approach might not appeal to every client in every situation. But his house, the finished work of a professional, does offer a guideline, a way of beginning the individual problem at hand.

With a generous terrace at the back, looking down over the expanse of Los Angeles, and a brick courtyard in front with ample room for automobiles, the house enjoys more room than many another in the Hollywood hills. Basically Georgian with a touch of Southern Colonial, the house was built in 1939. Over the years it has been owned by a number of celebrities, possibly the most notable being the late Cole Porter. Appropriately enough, there is a piano



Opposite: A subtle blending of earth tones augments the warm comfort of the Living Room. A deep-toned, four-panel screen adds great interest to the traditional mix, as does the Wedgwood drabware in the 19th-century English corner cabinet. Above: Champagne awaits the visitor in the library, a charming room aglow with firelight and congeniality. Custom-designed bookcase wall features a mantel adorned with antique “cricklites.” Table holds an unusual ceramic sculpture.





in the living room. Did it once belong to the famous composer?

"I'd like to think it did," says Mr. Wilson. "But I have to be honest—no."

There was a good deal of remodeling—refurbishing is perhaps a better word—before the designer was ready to move into the house. Brick terraces were added in the back, although the swimming pool itself was built by Cole Porter, and a handsome brick courtyard was added to the front of the house. A long second-floor porch was put in as well. But the interior of the house needed considerably less than remodeling; rather it was extensively redecorated with plank floors and enlarged bathrooms, for example.

Although the house, both interior and exterior, was basically in the Colonial manner, Ron Wilson wanted to avoid all the clichés which cling to that style.

"I wanted to stay away from all those dreary depressing things—things like crewel fabric, you know."

He looks around with pride at the comfortable living room with its French windows and treasured antiques.

"I think the house is warm and inviting now. Traditional, surely, but not tied down to one particular period. It's a mixture of everything."

It is indeed a comfortable mixture of many periods and many styles—of all styles, in fact, but the contemporary. The omission seems a bit startling given the present popularity of chrome and glass, of stainless steel and Lucite.

"Frankly," says Ron Wilson, "I'm not comfortable with the usual contemporary designs. I think they're cold, and—this is most important—I don't think they'll last. They certainly won't last the way the décor here will. Don't misunderstand me. If a client wants a contemporary setting, I will provide it. In fact, I've done a great many contemporary interiors. They simply don't

Opposite and above: Pale mottled rattan chairs, copied from a Brighton Pavilion design, rest lightly on the French needlepoint Dining Room rug. French buffet à deux corps and Dutch brass chandelier are both antique. Handpainted flowers, birds and butterflies grace the walls. Collection of porcelain and bronze is enhanced by an intricate mirror and glass display case, one of two in alcoves of wall facing view; cases also catch multiple reflections of the city lights at night. Left: Spectacular Rear Terrace view is from the Hollywood Hills to the entire city below.





represent my personal taste, that's all. And I do hate to have a client buy a contemporary piece—and many of them are very expensive—without fully understanding that the design may not last as well as others which have withstood the test of time."

There is every reason to believe his own house will stand that test, yet is far from being simply an exercise in the traditional manner. Far from it; it is contemporary in the very real sense that he has made use of all the modern points of view in interior design. For example, he opened up a Colonial living room to the sunlight and the spectacular view by putting in large French doors, and the kitchen and the bathrooms were designed to reflect the latest trends.

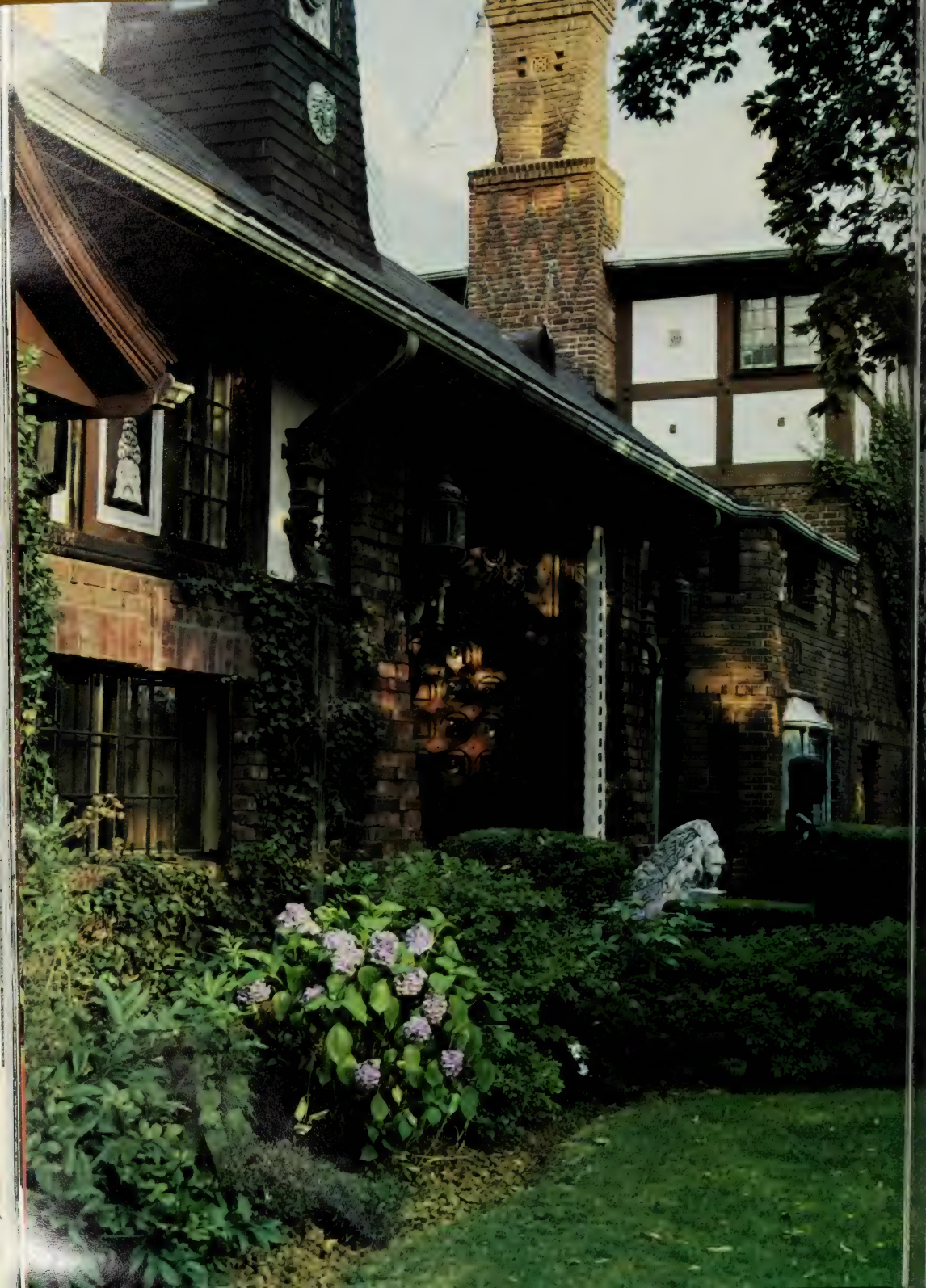
"You see," the designer explains, "in the era when this house was built no one paid any particular attention to the importance of the view or the necessity of letting the sunlight in. That's why I put French windows in the living room. Before there were only small windows of no use whatever."

It is easy to understand why Ron Wilson organized the house to embrace both his personal and his professional life. The redesigned house has a magnetic pull: It is not an easy place to leave. But, of course, his profession does take him away from it often—to select fabric and furniture, to consult with clients in their homes. With regularity a busy career calls the designer from his Hollywood home, and naturally he did not create it to be a retreat or a refuge of any kind.

It can be assumed, however, that he is always anxious to return to his private world—where the interior design emphasizes light and comfort and sensibility, where there are plants and flowers and an atmosphere of easy charm. □



Opposite and above: Burnished tones and a variety of planes and levels characterize the commodious Master Bedroom and adjoining Sitting Room. The walls are upholstered in wool, the bed draped with corduroy and a Brunschwig & Fils print. An 18th-century English painting of a hunting dog occupies the easel. Mirrored closet wall reflects the city-wide view. Louis XV armoire containing Peking glass and porcelain stands opposite an unusual Italian pierced-leg writing table. Left: Wrought-iron Victorian chandelier hangs above a granite-topped, lacquered and hand-painted center vanity in the distinctive Master Bathroom.



Architectural Digest Visits

Jean and Walter Kerr

Text by Jean Kerr



Opposite: Originally the coach house and stables of an estate, the present rambling Tudor-style residence rests on a point of land overlooking Long Island Sound. Above: Balcony view takes in Gothic-style Living Room. Chimney piece adorned with clown figures; Ottoman fabric from Stroheim & Romann.

WE ARE AGREED that a house should have that "lived-in" look. But lived in by whom? After years of benign neglect our house was beginning to look like one of those small, off-season resort hotels that cater to transient students and the troubled middle-aged. Since that was precisely what we did cater to, one could see a certain logic in the situation. One could also see parts of the old slipcovers emerging through the "new" slipcovers on the sofa. But the status might have remained forever quo if my mother hadn't come to visit. Now one thing my mother has never learned is that when dealing with a thorny situation one should find a bush and beat about it. Consequently, after the first harmonious five minutes she declared that the house was a disaster area and that I was a mess. Or that *may* have been vice versa. In any event, I could see that for the greater glory of Larchmont STEPS would have to be taken.

So, choosing the larger of the two evils (slightly larger), I decided to redecorate the downstairs. Since she had a bad ankle, and I had a bad conscience, I didn't allow my mother upstairs. However, because I was going into rehearsal with a play and had to select actors, I knew I couldn't attempt the much more difficult chore of selecting fabrics. I select fabrics by picking up twenty-three books of samples (no, no, not all at the same time), and I keep them propped open by weighting them with telephone books (Manhattan directories are ideal for the purpose) under a reading light. And then I stare at each sample soulfully as though I were Elvira Madigan taking a long, last

"But what about the camel-seat footstool that never
did match anything and was too low?"



look at the beloved. My problem is, and always has been, that I can see that three large, slightly berserk pink peonies look rather stunning on a swatch of moss-green linen but I can't imagine (maybe I don't want to) the infinity of lunatic blossoms that would be required to cover a large sofa. For this and other reasons (I had suffered a severe loss of confidence after studying one issue of *Architectural Digest*) I decided to hire an interior designer.

Wayne Stellmacher had been recommended to me as brave, reverent, prompt and accomplished, and as possessing, in addition, the soothing qualities of a good obstetrician. I didn't learn until sometime later that he had just finished designing all the interiors of a large national bank—a fact that my friends found hilarious. ("Great, you can put a teller's cage in the front hall and pay the kids their allowances properly.") My friends have lived to repent the error of their jokes.

Phyllis McGinley has written that you should buy nothing that you don't know to be useful or believe to be beautiful. This has always made perfect sense to me, which makes it harder to explain some of the objects in my living room (the room that was). Of course, that armchair was definitely useful when we bought it secondhand for thirteen dollars in the first year we were married. But what about the camel-seat footstool that never did match anything and was too low to put your feet on?

In any case, life with a designer was a little different than I imagined. I had supposed it would be like using the yellow section of the phone book, where "your fingers do all the walking." As it turned out, I did more walking than at any time since my first visit to Venice, where I was slow to observe that there really *were* no taxis. Together, Wayne and I climbed flights of stairs to fourth-floor lofts where five or six pieces of furniture stood stark and beautiful in white muslin.

We also rode in sleek, silent elevators to the top floor of fabric houses where enough material is on display to cover every piece of furniture on the North American continent, including pianos. These establishments are, invariably, so elegant that you can gain entrance only if you are accompanied by a registered designer or the Secretary of State. And it's fortunate that you have a designer



Wall and ceiling paneling in Living Room was taken from the William K. Vanderbilt house in New York City. Commodious room has 14-foot ceilings and interesting tall leaded windows with small insets of painted figures and bottle glass, plus a lovely view of boats on the Sound. Armless side chairs, upholstered in suede cloth by Greeff, create a conversational setting with a sofa and club chair covered in Stroheim & Romann fabric. Brunswick & Fils provided some pillow fabrics.

(or Kissinger) with you, because, if you're like me, you tend to become unglued in the presence of such a prodigality of choices and can do nothing but hum old Gershwin songs under your breath. Wayne would march purposefully to the section which contained "fabrics we are looking for"; I would just disappear into the first set of swiveling racks. It was in this retreat that I was actually of some help one afternoon. I was standing absolutely still, clutching my carpet sample and my memories, when a woman beside me announced with real excitement, "Henry, that's exactly what I want for my sun porch, that red and green plaid." Since there was nothing but antique satins for yards around, it

INTERIOR DESIGN AND
PHOTOGRAPHY BY
F. WAYNE STELLMACHER, ASID

dawned on me that what had caught her eye was the kaftan I was wearing. So it was no surprise when, a moment later, a distinguished-looking gentleman asked me where I had purchased this garment. I told him Lane Bryant's and knew that, while I had gained a friend, I had definitely lost face.

One advantage of shopping with a designer is that you get such special, such thoughtful consideration from the showroom. We had finally selected a handsome crewel fabric for the living room, and I asked the man in charge, "How do you clean this?" He lowered his already low voice and whispered, "In India, they wash it in the river." Well, that cleared up everything. "Of course," I said. I certainly did not indicate that a person as responsible as I am well known to be did not in fact have access to a river.

Another and surely the best reason to work with a designer is that you eliminate your husband, who never did want to play any part in the great upheaval ("Honey, if you like it, I know I'll like it"). Also a designer will not answer a question by asking a question. If you ask him whether or not this chair will look good in the corner he may say, "It's a beautiful chair but it's rather too fragile for the sofa and that color will not ride on the carpet." All right, you've learned something. And it's nice to know in advance that he will never, never say (like *some* people) "Oh God, it's okay I suppose, but what's the matter with the one we've got?" The trouble with husbands is that they do not know nor do they want to find out what's the matter with the one we've got.

Well, everything is all assembled now and looks dandy but not so dandy that the boys are required to remove their shoes before entering—a custom that is, I am told, widespread in Japan and Joan Crawford's living room.

Much as I would like to, I can't promise that if you redecorate your house and work with an interior designer you will lose twenty pounds. But the fact of the matter is, I did. □



Above: Walter Kerr's Study contains original seats purchased from Broadway's Martinique Theater when it underwent remodeling. Below and opposite: Baroque mirror reflects still, soft tones of the candlelit Dining Room, for which the Kerrs purchased most of the furnishings in Italy.

"... it's okay I suppose, but what's the matter
with the one we've got?"





Blending Fantasy and Function

RICHARD VILLANY feels that an intangible quality—an aura of mystery—always surrounds interior decoration and that it cannot be subject to any known laws. It is a secret art which eludes the precise language of logic. Bring together the many elements of design and techniques for comfortable living, spice the lot with a bit of so-called style, and you will have nothing but a showpiece resembling a window display. Style is not the answer to anything. It is the inspiration of the designer that is the most important part in the development of the overall concept. Placing many objects, separated by time and space, in different positions will often times give them completely new values, but in the deft hands of an experienced designer these pieces can be made to have new meaning and use. Various periods can be blended, styles of furniture, textures and fabrics, and of course, works of art, which are essential to the total effect. All this can be done on one condition—that it be harmonious.

This is when the designer's years of experience and training come into play. For Mr. Villany is a professional. He plunges headlong into designing, whether it be a house, an apartment, or any other space, relying totally on his enthusiasm, his knowledge, and on his client's needs as well. A client may

walk into an apartment and think of acquiring or perhaps may already own some pieces, and wonder what he can do with them. The rooms may be small, low-ceilinged, the doors in the wrong places, and the windows askew—that's when the designer begins his solution. He feels that his client's taste can be the beginning of his inspiration, and that he should never duplicate an apartment or house in the home of another client. He regards each client as unique, with particular needs and tastes, and he believes that it is his obligation as a designer to blend the client's needs with his own creative imagination. He does not think that his own apartment or his own point of view are the ultimate. He has simply created an atmosphere in which he feels comfortable. This does not mean that he would be unwilling to make changes in the future. The search for new horizons, the exposure to new techniques, are essential. There are no surprises in good design or decoration.

Opposite: Exotic appointments transform the Living Room into a magical mystery tour. Luxuriant greenery counterpoints distinctive furnishings, such as the carved and lacquered Burmese chair and bench. Opulent drapery fabrics are from Clarence House.

His own approach is very much in evidence in the atmosphere he has created for his Manhattan apartment. In appearance he looks like a younger version of Marcello Mastroianni, and his movie-star quality consciously or unconsciously dictates a stage set for himself, which is in direct contrast to his own quietness of mood and dress.

His current design enthusiasms belie his upbringing in conservative Great Neck, Long Island. He studied architecture at Syracuse University and later changed to interior design. His early success speaks for itself: at the New York School of Interior Design he won a scholarship to study at Fontainebleau, in a competition which eliminated all but twelve candidates from the United States. Early exposure to Europe helped formulate his design taste and outlook, which at times go beyond mere opulence. Mr. Villany appreciates beautiful things, and naturally his car is a classic Rolls-Royce in a black over garnet finish, the interior done in a geometric needlepoint of peach, burgundy and beige. With a lifestyle based on style, his own apartment clearly reflects a flair for the exciting, the unusual and the glamorous. Indeed, it would be strange if his own approach were any different.

What can be done with a living room forty-five feet by twenty-five feet, fif-



teen-foot ceilings, an elegant mantelpiece and three windows? Mr. Villany had the solution. The living room, during the conversion of a late nineteenth-century townhouse to a five-story apartment building, was stripped of all moldings, paneling and ceiling decoration. When the designer moved into the apartment, the space seemed at first overwhelming and the attendant problems insurmountable. However, once he set to work, each step flowed smoothly into the next.

Tired of classic French décor, he wanted to create something distinct and unusual—an environment with a feeling of the unbridled imagination, a fantasia. He looked through magazines and studied examples of exotic decoration. Then came his dark-blue lacquered walls covered with Moroccan-style wallpaper laced with silver filigree. The total effect was kaleidoscopic, pattern upon pattern reflected in mirrors and seen through Lucite. It was a fantasy world of elegant decadence.

The look, as timeless as the first half of the twentieth century, works. It not only creates a unique atmosphere but



The gleam of candlelight, Lucite and mirrors on contrasting patterns enhances the Living Room fantasia. Details show part of an extensive monkey collection, particularly an antique French bronze monkey-shaped lamp with Tiffany shade at top left and an antique Chinese porcelain monkey at top right. Large pillows covered in Clarence House silk taffeta rest among many others atop banquette upholstered in fabric by Boussac of France.



... an environment
with a feeling
of the unbridled
imagination, a fantasia.



reflects as well the designer's personality. He cannot live in a cold and antiseptic environment but prefers the mixture of good contemporary and period décor. This arises from his great interest in and appreciation for good craftsmanship. Indeed, it is becoming more and more difficult to find.

"I love carved wooden furniture," he says, "and all those objects which show the amount of labor people once put into their work—and do not do anymore. I find it fascinating to study the detail in each particular piece."

A compulsive collector, he is particularly fond of New World monkeys, and they are scattered throughout the apartment—in porcelains, bronzes, terracottas, as well as in prints.

"I love objects," he says.

And there most certainly is an ample supply. Everywhere the eye moves from object to object, from color to color, and the imagery is of a multifaceted jewel in a unique and perfect setting. It is an image repeated over and over again in his apartment.

"There should be a certain excitement in a living room," he says. "A living room should be daring. The rest of the house can be subtle."

The cool, sparkling silver and crystal accents of the living room contrast to the sensuality of the bedroom. This shift in tonality creates a subtle effect. The walls are covered with country barnsiding painted a champagne color, and the intimacy of the lighting gives a warm glow to burnished wood tones accented with the soft gleam of dull metal. Everywhere is the contrast between patterns and textures: animal horn and silvered glass, fur and tortoise shell, quilting and leather. All of these contrasts combine to articulate his essential language of style.

Certainly "exotic" is the word for the horn chair, which serves to enhance the masculine quality of the room. The



piece is an outstanding focal point and calls to mind not only the American West but the hunting lodges of Europe as well. Chairs like these are one of a kind, and each design is different, depending upon the natural shape of the horn and its own baroque line. Abraham Lincoln had such a chair, and so did Theodore Roosevelt. During the Victorian era, in fact, such chairs were to be found in many households.

The décor of his Manhattan apartment effectively blends a variety of styles—contemporary English, French *fin de siècle*, American hunting lodge—and achieves a rich reflection of international trends. The studied clutter is essential for the recreation of a late-nineteenth-century style updated to modern needs. However, the designer is aware that this highly personal expression of taste will not suit all his clientele, and he works in many different styles. He takes pleasure in enhancing the best qualities of his clients. Magically he creates an environment especially for them, and in the process they often change their personalities and general style to some extent. Interior design has many ramifications.

In a transient age Mr. Villany has given his apartment a solid architectural feeling and has operated within a sensible budget. He has created a fantasy, but you can take it with you. □

"There should be a certain excitement in a living room. The rest of the house can be subtle."

Opposite: Warm wood tones and the presence of animal materials and effects create a sensual hunting lodge atmosphere in the Master Bedroom. Needlepoint antelope-patterned rug is by Stark. Mercury glass collection on elaborately carved mantel and unusual antique French bronze fireplace screen add to the intriguing clutter. Above: Antique French tapestry panels adorn wall covered in country barnsiding; brass-topped Austrian horn table serves at bedside.



ANTIQUES

Empire Furniture: The Napoleonic Heritage

BY SIR FRANCIS WATSON

Opposite: A rare lion chair, circa 1800, believed to have been Napoleon's campaign chair. Courtesy, French & Company, Inc., New York. Immediately below: Récamier with mahogany veneer and gilt bronze mounts, circa 1810. Courtesy, Albert Higgins & Associates, Inc., Chicago. Below: A fine center table with circular marble top that is inlaid with a central vase of flowers. Fine ormolu base with lions'-paw feet, circa 1810. Courtesy, Mallett, London.



STRICTLY SPEAKING, the phrase *Empire style* is a misnomer since the style appeared well before Napoleon had himself crowned emperor in 1805 and continued long after the fall of the Napoleonic empire and the restoration of the Bourbons. The wonderful neoclassic-style mahogany chairs made for Marie Antoinette's dairy at the Château de Rambouillet, and designed by the painter Hubert Robert in 1787, wholly anticipated the Empire style. They were, in fact, described by their maker as *chaises à l'antique* and were an attempt to reinterpret classical models in a contemporary idiom just as Empire furniture was to do later.

The emperor himself found the furniture made a few years before the Revolution for Louis XVI's bedchamber at the Palace of Compiègne so in keeping with his own conceptions of Empire furniture that he had it transferred to his state bedroom at the palace of the Tuileries. But Napoleon wanted to be a real Maecenas, not merely one who took over other people's ideas. He was determined to be a true patron of the arts in his newly founded empire. When his court officials offered him one of the very greatest masterpieces of eighteenth-century furniture making, the magnificent jewel cabinet of Jean Henri

Riesener, to hold the jewelry he was showering on his second empress, the Archduchess Marie Louise, he sent back an angry message: "His majesty wishes to create the new, not to purchase the old." As a result the English King George IV was able to acquire the Provençal cabinet, and Marie-Louise unhappily had to content herself with a much simpler Jacob-Desmalter cabinet with mounts by Thomire.

The emperor had perfectly clear ideas about what furniture should look like. His well-known ability to attend to the smallest details of administration extended as much to the minutiae of the

furnishings as to important political and social matters. Numerous memoranda survive in which Napoleon gave precise instructions about quite small matters of furnishing, notably for the *Salon Jaune* at Fontainebleau which survives today as an example of the splendor of the emperor's personal ideas about interior decoration. He could be as ruthless in his criticism of craftsmanship as he was of any military weakness. From Tilsit he wrote the director of the Sèvres porcelain factory a chilling little note after seeing the service he was to present to Tsar Alexander I. After threatening to close down the whole establishment within a year if the designs were not improved, he concluded: "We cannot afford the second rate. Only the first rate will do." Thus the emperor with his grandiose ideas of imitating classical Rome put his own stamp on the furnishing of the royal palaces, providing a series of models which others were quick to emulate. In this sense the Empire style may be said to have a real and independent existence. Even so, it made its appearance well before the coronation, when Napoleon, still only first consul, employed the furniture maker Jacob-Desmalter and the designers Percier and Fontaine, all three to become leading figures





Above: A fine Empire commode veneered with matched grain mahogany and a white marble top banded in black marble, circa 1809-1810. Courtesy, Loyd-Paxton, Dallas.

Right: Large mahogany vitrine with fine ormolu palmettes, laurel medallion and war trophies. Courtesy, Dalva Brothers, Inc. New York.



under the empire, to decorate his Paris house and the country palace at Malmaison which he had bought for his wife and future empress, Joséphine Beauharnais. Even at this early date he spent nearly two hundred thousand francs on furnishing them. Napoleon and Joséphine's wish to become real art patrons was evident in 1802 at the Palace of Saint-Cloud when they entertained the leading furniture makers who had been awarded prizes at the Exhibition of the Products of French Industry held in that year. And they often visited the workshops of leading craftsmen like Thomire and Jacob-Desmalter.

Although the emperor was determined that his wife, his courtiers, his ministers and his marshals should be surrounded with a luxury in keeping

with their role as supporters of the new court at the Tuileries, Empire furniture was never quite as richly sumptuous as that produced in the years immediately preceding the Revolution. The economic effects of the turbulent decade from 1789 to 1799 had removed the exceedingly rich society of the *ancien régime* who were prepared to spend unstintingly on the decoration of their houses. Costly techniques like elaborate wood marquetry were abandoned in favor of simple veneers of plain woods so cut as to best display the grain. Technical change was hastened by the decline in craftsmanship resulting from the abolition of the craft guilds and their insistence on long training periods.

Against these simple veneers, usually of mahogany in the earliest phase of

the Empire style, mounts of gilt bronze told with brilliant effect. These were generally in much lower relief than they had been under Louis XVI. When in figural form, they generally consisted of classically draped figures derived from those found on Greek vases. Animal forms were similarly taken from classical mythology: sphinxes, griffins, chimeras, etc. The more abstract decorative motifs were taken from the same repertory, the principal ones being anthemions (conventionalized honeysuckle) palmettes, laurel wreaths, sprays and cornucopias. After Napoleon's Egyptian campaign in 1798, motifs from Egyptian art, even the very nonclassical crocodile, gradually appeared in varied pieces.

The effect of this type of decoration



Left: Mahogany secretary with gilded bronze mounts and gray marble top. Courtesy, Arturo Ferrante, Rome.

Right: A rare and fine poudreuse on an intricate ormolu-mounted mulberry wood base with palm wood center. The mahogany top is banded with ebony and the interior is fitted with mirror compartments. Circa 1805. Courtesy, Mallett, London.

Below: Superbly chased and gilded early-Empire ormolu guéridon. Courtesy, Dalva Brothers, Inc., New York.



is perhaps best seen in the cabinets and commodes which were an essential furnishing of almost every room, whether in Paris or in the country. The drawers in these last were often enclosed within doors which provided a large area of plain wood, at the center of which a nymph or a classical goddess would make a striking appearance. Its shining gold was heightened by the warm, dark red of the mahogany background, usually cut so as to show its grain to the best effect. The favorite mahoganies were classified plain, streaky, ripple or bird's-eye, and the latter three were often laid so as to produce a mirrored effect on the two doors, each side repeating, in reverse, the rich grain design of the other.

Such mahogany came almost solely



from the Spanish colony of San Domingo or from Central America. With the imposition of the continental blockade by England, it became increasingly difficult for French furniture makers to gain access to such exotic woods as well as ebony, purple wood and various types of satinwood from overseas. In 1806 the emperor issued a decree forbidding the importation of mahogany and, from then on, indigenous French woods like walnut, elm, ash and yew began to be used more and more. From 1810, when the full economic effect of Napoleon's endless wars began to be felt, the unpretentious, cheap, and easily worked native fruit woods came increasingly into use.

A very wide variety of tables was developed for domestic use during the

Continued on page 136



Fluid Space

An Artist's Rendering

RICHARD GIGLIO cannot remember that there ever was a time since his childhood, when he was not in the habit of drawing or painting virtually every object in sight. Perhaps not surprisingly, he is today—in his early forties—a fluent draftsman and a sensitive colorist.

After a conventional schooling he attended Pratt Institute, from which he graduated after four years, but about which—with all due respect for that excellent establishment—he has few tender feelings. "It was suffering from Bauhaus poisoning, and frankly I hated it." In fairness to Pratt, he probably "hated" even more his subsequent years as a commercial artist in the New York fashion world, after an initial stint of humbler but less frustrating work as a display-designer for Fifth Avenue stores. About his eventual escape from fashion art he is as explicit and iconoclastic as he is about his art school. "I finally revolted against the tedium of making detailed drawings, more like ground plans, of shoes, and generally glorifying the mediocre."

Since exchanging the circumscribed world of purely commercial art for the uncharted ocean where the artist who decides to paint only what he wants to paint must either swim or sink without trace, Mr. Giglio has been notably encouraged by one friend in particular: the gifted and successful American interior designer Angelo Donghia. In December last, Mr. Donghia, for whose firm, *Vice Versa*, he had already begun to design fabrics—in effect, translations from his paintings—organized a private showing of Richard Giglio's paintings and drawings in the spacious New York headquarters of Burge-Donghia. A party was given for clients and friends and fellow designers to view the exhibit.



Opposite: An apple, a plaster cast and a lighted candle in a round crystal holder combine with a painted paper fan and drawings of peppers to form one of the artist's everchanging still lifes.

Above: Drawings and paintings, finished and in progress, fill the Studio, along with Giglio-designed fabrics, house plants, paper fans, baskets of fruit and a book on the Russian ballet left open at a favorite page.

Good turns can still yield unexpected dividends. Mr. Donghia enjoyed the experience so much that he now plans to open a permanent gallery elsewhere for the showing of the work of contemporary artists and designers in their different fields.

Thanks to Angelo Donghia, too, Richard Giglio has the rare good fortune, for an artist, to live in what for him is the ideal New York apartment: at the top of Mr. Donghia's attractive private house in the East Seventies. The apartment consists principally of a living room and a studio. They are both relatively modest in proportions but filled

with daylight through three sizable windows apiece, with ample views unimpeded by neighboring high-rise buildings. There is also a third, upper room, immediately under the roof, which serves as an alternative studio when Richard Giglio is working on larger paintings. Outside each of the studios there is a terrace, and both terraces play an important part in the artist's summer living. They are used as roof gardens, as outdoor dining rooms, and for daily work, *alfresco*.

Since he habitually moves his furniture and objects around from one day to the next, there is little point in describing the precise arrangement of the apartment at any particular juncture. More to the point would be a mention, however cursory and incomplete, of those characteristics and components of this interior which are not temporary but endemic. Although it is essentially a place for working as well as living, and has its natural complement of things which he likes for their personal associations, it is admirably clean, simple, and uncluttered. Painting boards and artists' materials are neatly ranged in a former clothes closet which, for greater convenience, he has reconstructed, and from which he has removed the doors. The tall and unwieldy rolls of his favorite "detail paper" are kept well under control—and are attractively statuesque—in two large French cement garden pots. One of his fondest childhood memories is of days spent in his grandfather's commercial greenhouse in New Jersey. And today, in New York, he is never without house plants and cut flowers.

He likes books, but he doesn't leave them on the shelves, to be forgotten and gather dust. Instead he keeps many



1 This superficially simple interior can make sensual magic out of a stack of books, a row of tangerines above a fireplace or three paper fans in a terra-cotta pot.

Various views of the Living Room show how an artist's current interests and accomplishments help to shape his surroundings: 1. An issue of *Verve* dating from 1939 lies open to a photographic reproduction of a large Matisse painting called *La Danse*. 2. A poster by Robert Bonfils for the Paris Salon d'Automne of 1928 and a large painting by the artist share a corner with a monumental and many-cushioned bed. 3. Amaryllis and quince branches in art deco French metal vases and a Lalique lamp rest on a table draped with a fabric favored by the artist because "it looks like a paint cloth."





of them on his tables, lying open at a favorite illustration; or stacks them firmly on the floor and uses the piles as extra tables. Among his other substitutes for tabletops are a fine Venetian mirror (which he has never hung as a mirror on the wall), a painting board set on a pretty French iron garden-table base—and the seats of chairs. Even when he uses a normal table he is apt to have “made it my own” by painting it black or cutting down its legs.

The nearest approach to luxury is the sofa bed in the living room. It is a focal

point or, more exactly, a pivot around which all else moves—or is periodically moved. Designed by the artist twelve years ago, with high back and sides and a chaos of cushions, all covered in pale gray quilting, it is a temple of ease. Yet for all its unashamed comfort and monumental proportions it fits admirably well into its surroundings. For, mysteriously, there is a perceptible hint, or undercurrent, of abundance in the atmosphere of this superficially simple interior. It can make sensual magic just as well out of a stack of books, a row

of tangerines above a fireplace, or three paper fans in a terra-cotta pot.

Inevitably these two rooms, arranged and rearranged, and lived in and worked in by an artist, reveal a thing or two about their owner's character and tastes. Less expectedly, they also provide—in themselves, not just in the drawings and paintings by the artist which happen to be there at a given time—at first an accurate preview, later a rewarding echo, of his art. The combination of white walls, pale gray bed, black accents, and delicate color



patches, constitutes—in its different medium—a spectrum identical to the spectrum of his present work.

He works rapidly, draws and paints with brio and flair, has an especial facility for watercolor, and when he uses acrylic paint adds lavishly to it with water, to make it flow. He likes to make several different series of pictures of a single subject or of similar subjects—faces (of which he recently produced a series of no less than three hundred related drawings in the course of an almost nonstop splurge), flowers, veg-

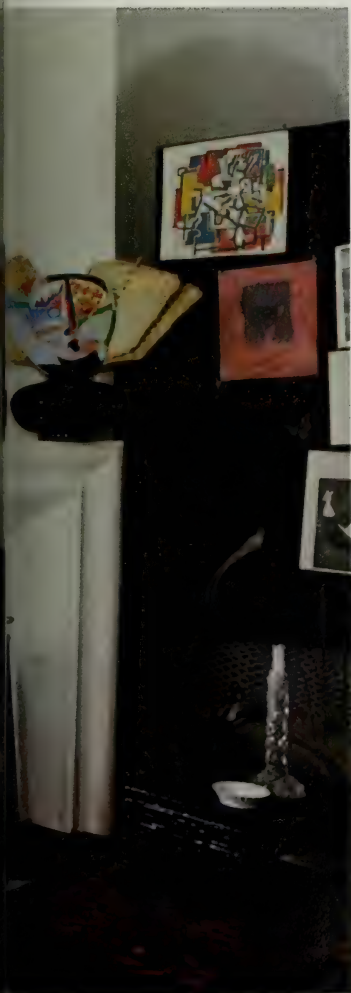
etables, plant forms—which he later combines in groups of four or six, usually with a single component of the group in color.

As soon as he is up in the morning he starts to draw—something, anything, even if it is only an apple on a table or an iris in a vase. And once started, he continues. If he runs into a problem, he does not tear the paper up but begins on something else often working on several different subjects in different rooms during the course of a day.

Of the genesis of one of his typical

series of plant paintings, which he privately refers to as “A Day in the Life of Some Red Peppers,” Richard Giglio—who takes his work far more seriously than he takes himself—recalls that peppers happened to be a “special” that week at the local market, so he bought a few to work on in his studio the following morning. After he had painted them at intervals throughout the next day he cooked them for his evening meal, stuffed.

Not such a bad summation of the interdependence of art and life. □



Other views of the Living Room illustrate the artist's penchant for rearranging his environment almost daily. Opposite: Above the mantel at this moment in time is a painting he hopes “may be a Claude Lorrain” and a plate of tangerines. Fan painted by the artist stands in a 1920s vase. Above: Antique Venetian and Louis XVI chairs are for sitting; the small French chair serves to hold books or a still life. A larger top is placed on the elephant table for dining. A garden pot contains drawing paper.

As soon as he is up in the morning he starts to draw—something, anything, even if it is only an apple on a table or an iris in a vase.

Fabricating a Look

California Spirit Lightens Formality

INTERIOR DESIGN BY J. P. MATHIEU
PHOTOGRAPHY BY RUSSELL MACMASTERS





THERE ARE CERTAIN PEOPLE who seek out the services of a prominent interior designer in order, quite frankly, to impress the world with their economic and social status. They present the decorator with problems, since they apparently want everything to *show*. In most cases ostentation and unnecessary elaboration are the results—results which are neither honest nor decorative.

On the other hand, there are many designers—no doubt the majority—and many clients as well who naturally insist on understatement and simplicity, who have the sort of self-confidence which does not require external trappings. And surely in the year 1975 simplicity and understatement are called for not alone because they represent the basic thrust of good design, but because the times demand them.

J.P. (Pepe) Mathieu has long been a master of simplicity and understatement. He is a decorator whose design philosophy is fresh as springtime, and

Three angles of the Living Room confirm its summery feeling and the successful transformation of previously formal elements into a lighter, more informal atmosphere. Comfortable seating groups are all crisply slipcovered. The round draped table in one corner supports an antique porcelain lamp and a rock crystal collection; near it are paintings by Emil Nolde and Alexi von Jawlensky. Other expressionist art includes the Kirchner nudes over the fireplace and the Schmidt-Rottluff still life above the settee. The vitrine above a lacquered chinoiserie desk holds an assortment of Chinese export pieces. Highly polished wood floors, zebra skins and silk-covered walls complete the look.

... the house seems positively carefree with its bare floors and crisp look.

whose special genius is the ability to add crispness and informality to rooms which in other hands might be stilted and formal and well, dull.

Plants sometimes loom more important than velvet in a Mathieu assignment, and slipcovers are generally more fundamental than period furniture in his scheme of things. Tiny slipcovers, medium-sized slipcovers and enormous slipcovers are the hallmark of the design he recently completed for a Hollywood Hills home.

"The client asked me to create a lighter, more informal look for spring and summer," the designer explains. "In a sense I took away more than I added. It was a little like Sally Rand dropping her fans."

Mathieu did strip the residence of nonessentials. First he relegated most of the rugs to storage. Now the house, tucked away in the hills and hard to find, seems positively carefree with its bare floors and crisp look.

By subtracting certain magnificent but cold objets d'art and adding a collection of luxuriant green plants, the designer achieved a warm, instant and healthful informality. "No air is better than that in a residence or office filled with green plants," he says.

It is in the area of slipcovers, however, that the designer has achieved his most dramatic effects. One velvet sofa, for example, is costumed for spring and summer in a beige and white zebra-design fabric. A room which can only be remembered as the shell room features spindle chairs with cushions cov-



ered in a seashell print fabric. But that's only the beginning. The same shell fabric covers walls, ceilings, and handsomely skirts a round table.

Mr. Mathieu confesses he does not like television, and sets are not to be found in most of his design projects. His client agreed and asked Pepe Mathieu to come up with a cure.

The designer's prescription was the positioning of one television set behind a portrait in the master bedroom and of

Above: A colorful floral arrangement and expanse of foliage-filtered daylight through large, paned windows soften the candlelit formality of the carefully appointed Dining Room. Opposite: A shell fabric by Brunschwig & Fils fills the eye everywhere in the cozy Late Supper Room. Thousands of seashells cover three walls, two antique spindle armchairs and the table, which is protected by a glass top; a completely mirrored wall further multiplies their number. A gleaming set of vermeil dishes and bowls is illuminated by candles set in bronze doré monkey candlesticks and by the chandelier.



Comfort, not ostentation, is provided—with an elegant simplicity.

The house comes together in an incredible way in Pepe Mathieu's hands. The designer's *modus operandi* is to weed out any excess in decorating and to replacing it with freshness. He nourishes, and the result is variety. For some reason a room with silk walls, and an Empire *lit de chambre* covered in gold fabric lives comfortably with the seashore feeling of the shell room, as well as with a living room which is slipcovered in snowy white.

Several works by the German expressionist Kirchner which must have seemed heavy or at least unwieldy in the formal arrangement of pre-Mathieu days, adjust with piquancy to the informal ambience the designer has achieved. The question is, of course, whether the Mathieu touch will become so potent and sought-after that eventually he will become a power in the world of international design.

There is little doubt, however, that Mr. Mathieu, who was born in Cuba, has made his mark on the American scene. Knowledge of his work and appreciation for it are widespread.

Because he is so busy opening branches—in Palm Beach and Manhattan—he is a hard man to pin down long enough to discuss rules, philosophy, even his feelings about today's lifestyle and such basic matters as color, lighting and furniture design.

In any case, it is often not necessary for a decorator to put everything down in black and white or to create a philosophy of design on paper. Each house or apartment he creates is, or should

another under a table which had been covered with a flameproof cloth.

"I simply skirted a dummy table," Mr. Mathieu explains. "In winter the television is covered with a taffeta skirt. In summer the table—and the television—is covered with flameproof white canvas topped with a square of lace which has also been fireproofed."

The designer has obviously observed slipcovers round the world, and been more influenced by the French school

than the English. With a flair similar to the one which Courrèges, the innovative French couturier, used to encase women with less than perfect figures in his uniquely cut dresses and coats a few seasons ago, the designer covers antique French furniture with covers so enchanting that brocade and the upholsterer's other standbys seem passé. Who can adequately describe the look of crisply starched slipcovers reflected in highly polished bare floors?

His approach isn't for everyone; it is for those perceptive enough to realize that in today's world understatement and informality constitute the best.





Elegant furnishings, accessories and fabric in the Empire tradition set a special tone for one Bedroom. The vibrant silk fabric, with its golden motif and gold braid trim, charges the room. It is used extensively for luxurious drapery, a custom bedspread, and wallcovering that is padded in the European manner. The regal bed, chairs, table and bench are all period pieces. The antique Louis XV desk in marquetry and bronze doré holds several Empire statements in bronze: a tole lamp, a clock and two marble-based statues. Oil portraits above the bed and desk are also of the period, solidifying the theme.

be, a fully articulated statement in itself. And it is apparent from Pepe Mathieu's work on one house in the Hollywood Hills—not to mention his many other designs—that his major interest is in simplification and reduction. Comfort, not ostentation is what he provides, and it is provided with an elegant simplicity which seems at first glance easy enough to duplicate. It is not.

Obviously a loner—and many of the great designers are—his associates are not informed about his projects. He says, "No one on my staff knows what I'm doing or can speak for me." But he is collecting a coterie of devoted and satisfied clients as he goes about slip-covering the West, rolling up rugs and storing them away. He raids the better florist and greenhouses for plants of such beauty that they richly compliment architecture and art.

His headquarters, in a modest, heavily curtained shop on Melrose Avenue in Los Angeles, is full of mystery. It is impossible for passersby to tell just what is going on inside—or what is happening in Palm Beach or Manhattan. In an area filled with the shops and showrooms of designers who generally choose to fill their windows with rare pieces, Mr. Mathieu's curtained windows are unique. He doesn't have to flaunt his trade. Let those who want to consult call him. His approach isn't for everyone; it is for those perceptive enough to realize that in today's world understatement and simplicity and informality constitute the best in interior design statement. □

ART

Nautical Paintings

An American Documentary





THE ROMANCE AND ADVENTURE of the high seas have long been told and retold in books, films and art. The intangible magnetism of man pitted against nature continues to pique the interest of just about everyone. Only three or four generations ago many Americans lived such romantic dreams and notions to the full in a wild, short span of their history, the Clipper Ship Era—times when Americans took to the sea in earnest and made the Yankee tradition of ingenuity pay off in profit and prestige. It was an era to which many American artists have left painted memorials, now rare and much sought after by collectors. Artists of the period, of course, painted their ships from first-hand knowledge. They were able to paint for proud owners and seafaring captains what were, in fact, portraits of their ships from life. They could be certain that every detail would meet the critical scrutiny of men who knew their ships from stem to stern. Nonetheless, the imaginative fire of modern painters such as Richard Schlecht, in his *T'Gallant Breeze*, can rekindle the excitement of the age of American sail.

When Britannia ruled the waves in mid-nineteenth century, American shipbuilders responded to urgent needs for speed. They developed the American clippers, the most splendid ships that ever sailed. The clippers doubled former records. They could run twenty-two knots for days on end to rush Canadian furs to Canton, Chinese teas, silks and porcelains to London, pond ice to Bombay, gold mining equipment and prefabricated houses from New York to San Francisco.

In 1850 prominent shipbuilder Donald McKay launched a true clipper almost twice as large as his previous eight hundred ton *Rainbow*. The new huge beauty was *Staghound*, painted by John Stobart in 1854. Greater size implied larger sails. Al Helner, in his painting *The Great Tea Race*, shows clippers straining every inch of towering tiers of canvas in their rush to port.

The Schooner Yacht America, by Fitz Hugh Lane. Oil on canvas; circa 1851. Courtesy, Samuel L. Lowe, Jr. Antiques, Inc., Boston.

... American imagination and love for the glamor and romance of the old ships kept their memory fresh.





New England shipbuilders gave top priority to their clipper model. They made it larger to accommodate more human cargo, faster to get the gold crazed to California in a hurry, sturdier to stand the cruel punishments of storms off Cape Horn. The clippers had to meet conditions beyond ordinary seaworthiness—the terrible typhoons of the Western Ocean, the happy trade-wind belts, the maddening dead calms of the doldrums, the fickle, capricious breezes of the horse latitudes, the shattering storms of the Roaring Fifties.

Confident pride and some romantic caprice loaded the clippers with a cargo of supernumerary virtues. Names alone betray the fanciful affection bestowed on the clipper ships: *Archer*, *Charger*, *Fearless*, *Flying Cloud*, *Herald of the Morning*, *Nightingale* and on and on.

Sometimes vessels bore the names of famous captains or merchants. The living, however, were not readily given this honor, since the lives of the ships themselves were always in peril of the sea. It was more seemly, the better part of wisdom, to select the name of one whose excellence was already vouched by a tombstone.

Long after the clipper ships had vanished from, or under, the seas, American imagination and love for the glamor and romance of the old ships kept their memory fresh. The New York, New Haven & Hartford Railroad once had a crack train called *The Yankee Clipper*. Automobiles have been named after the famous *Flying Cloud*. Pan-American once proudly referred to their then giant transport planes as "Clipper Ships."

Americans may well have been proud of their short-lived Clipper Ship Era. Their ingenuity and adolescent muscle bulging did show the British sovereigns of the seas a thing or two. Nevertheless, the glory of American shipping faded

Continued on page 142

1. The Ship St. Mary's Entering the Harbor at Mobile, by J. G. Evans. Oil on canvas; circa 1892. Courtesy, Hirsch & Adler, New York.

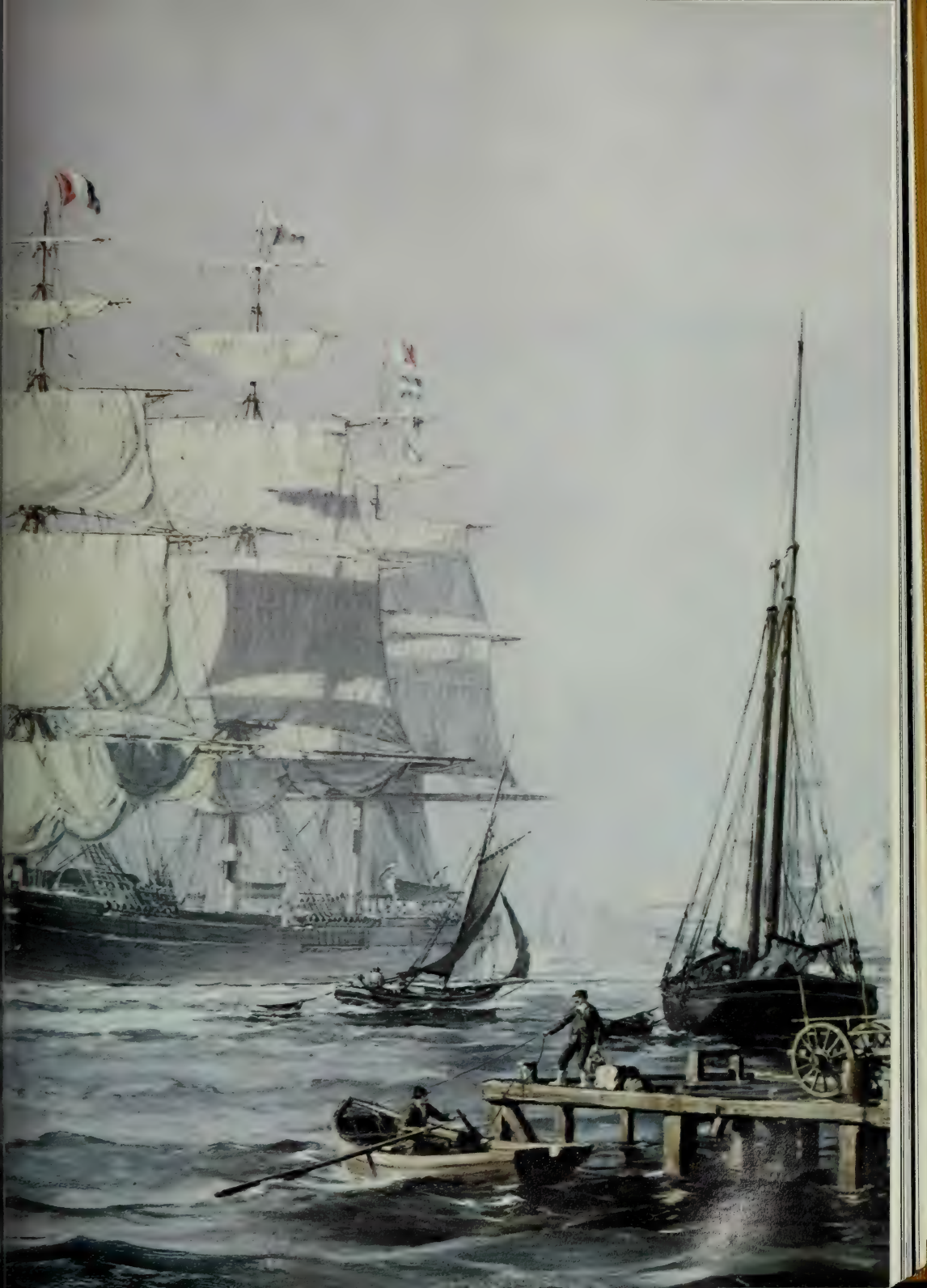
2. Witchcraft, by James E. Buttersworth. Circa 1860. Courtesy, Vose Galleries of Boston, Inc., Boston, Massachusetts.

3. The Flagship Macedonia, by J. Haworth. Oil on canvas; 1859. Courtesy, Berry-Hill Galleries Inc., New York.

4. J. Webster Clark, by D. McFarlane. Oil on canvas; circa 1864. Courtesy, Marine Arts Company, Salem, Massachusetts.

Following pages: Clippership Stagbound Leaving East River in 1854, by John Stobart. Oil on canvas. Courtesy, Kennedy Galleries, Inc., New York.





Staging a New Version

Bravissimo Statement for Manhattan Apartment



OF ALL THE ARTS, perhaps opera has become the most rarified in today's world. It is one form in which realism is seldom a criterion. In fact, the ultimate success of an operatic production depends on the creation of a convincingly magic world of drama and intensity in which emotions are heightened by many devices other than the voice. Sets, costumes and lighting all play an important part in the evocation of an artifice which succeeds only when it is so polished as to appear effortless.

Not surprisingly, an opera lover might look for similar qualities in the design of his home and, quite as logically, turn to a fellow music enthusiast for that design. In the present case the interior designer was required to engineer the transformation of an apartment on Manhattan's West Side into an elegant backdrop for the owner's musical interests. The problem was twofold: to house a vast collection of records, tapes and operatic memorabilia and to create an appropriate setting for a number of fine pieces of furniture from several different periods and styles.

Rubén de Saavedra was the designer chosen. He is as adept at analyzing the warmth and color of a contralto as he is at fashioning an interior.

"An apartment should be to the eye what the singing voice is to the ear," he says. "One wrong note and the whole aria can be ruined."

With this aural parallel in mind, Mr. de Saavedra set out to create a harmonious union of color and form on the



limited stage which is typical of today's urban reality. The result leads only to a single conclusion: A space has been conjured up which in every way is the perfect expression of the owner's needs and tastes.

"When I look at a room," the designer says, "I always search out the major defects and then concentrate on turning them into assets."

In the living room he has scored a great *coup de théâtre* in dealing with that old New York headache, structural beams running across the ceiling. Some designers simply ignore the problem, hoping that by creating suitable diver-

sions a visual elimination will be achieved. Mr. de Saavedra, on the contrary, proves his point by turning a negative into a positive. By inserting false beams at right angles to the original ones and installing flexible lighting systems, a dramatic lattice of forms was created. The resulting squares were painted a deep saffron, providing the color key to the room. The carpet, designed in three shades of yellow, continues the warm-toned scheme of things; so do sofas and armchairs. For a cooling contrast the walls and ceiling beams were covered in lacquered vinyl—"Let's call it an elegant gray"—in

Ingenious camouflage and harmonious color characterize a Living Room rich in seen and unseen treasures. False forms and lighting conceal structural ceiling beams; niche containing 18th-century Chinese vase is surrounded by wall sections which open for record and tape storage. Large painting next to the fireplace is by Giulio Gorga.

order to provide a neutral background for the display of paintings and objects. Because the room is asymmetrical and entered through a side door, furniture was aligned on a diagonal axis, cutting across the grid imposed by the ceiling.

"It's a question of counterpoint," smiles the designer.

The dramatic centerpiece of the living room, however, is a mirrored sculpture over the fireplace, a remarkable tour de force of refracted light.

"I call it my shadow box," says Mr. de Saavedra. "Again, the inspiration came from the need to disguise an uninspired detail—in this instance, the fake Adam fireplace. The cubist perspective of the mirrors draws the eyes into a different world. A reflection of reality, but at the same time a transformation of it. It's another theatrical metaphor, and I think it provides a key to what I have tried to achieve in the apartment. It's a marriage of art and life, and I feel it's a success."

Throughout the apartment, clusters of treasures are displayed and succulently lighted. "This gouache was found in a little shop in Lisbon," explains the designer. "I picked up that porcelain head in Prague, and the engraving is Roman." It is soon apparent that the gathering together of such a specialized collection must have taken more than a few weeks or months.

"It's true," says Mr. de Saavedra. "I have worked with the owner on and off for fifteen years. Wherever I go, I keep an eye open for things that reflect his interests—and buy them. As far as the display is concerned, I paid a good deal of attention to the lighting, planning for maximum flexibility, grading darkness against light, spotlighting details. I consider it a night apartment, anyway. I think one has to in a city like New York."

Above: Unusual collection of bisque composers' heads and statues of opera stars in the Foyer sets the cultural tone. Two art deco Rosenthal porcelain figures of Enrico Caruso as Canio in *Pagliacci* are rare. Below:

Watercolors and engravings of the world's great opera houses face part of extensive tape library in Hall leading to music room.

Collection of autographed operatic singers' photographs hangs on far wall. Opposite: Open lacquered panels expose record storage wall in vibrantly colored Music Room. Nineteenth-century French bronze bust of Beethoven by Jules Jouant.



"It's a marriage
of art and life,
and I feel
it's a success."







"I like to feel
that I could
decorate a palace."

The music room is the very heart of the apartment and functions as its ultimate repository. Approached through a hall lined with watercolors and engravings of the world's great opera houses and a collection of autographed prima donnas past and present, the room breathes an air of opulent mystery. Red-lacquered walls fold back to reveal row upon row of record albums, while leather-bound volumes of opera programs line the bookcases. The evidence of a lifetime involvement is to be found here. There is the sense of being in an inner sanctum, at once splendid and somewhat melancholy, but inducing a mood that is exactly right.

"I like to feel that I could decorate a palace," says the designer, "or a single room. Scale is less important to me than proportion. It's what goes on in terms of color and the relationship between light and dark which really defines space. I dislike color when it's used in a cliché sense. It's one of the most delicate problems in decorating,

this whole question of tonal value. You know, I'm very particular about *showing* colors to a client. Fabric swatches and paint samples can be very misleading. An entire wall can have a very different effect than a few square inches. Color is something I rely on to bring out drama in any given space.

Also, I'm very strict about authenticity, and I'll only use real antiques. On the other hand, I'm certainly not against updating. A Louis XV chair, for instance, may look absolutely right upholstered in tweed one year; at another time I might take the same chair and cover it in leather. It all depends on changing styles and tastes."

How important to him is the taste and point of view of his client?

"Frankly, I'm only as good as I'm allowed to be. In matters of taste I have only one requirement: that it exist. There is nothing worse than dealing with clients who have no opinions about anything. I even enjoy those situations when—perhaps for sentimental reasons—I have to work with a ghastly object. One can always lacquer or gild it and make it amusing.

"I always ask myself at the beginning of a new project, '*Quo vadis?* Where are you going?' At the end of the job I know the answer." □

Rare gilded wood Régence chandelier illuminates crystal and bronze urns in the elegant formal Dining Room, where seasonal flowers and gourmet cuisine provide the color. Paul Storr silver is part of a large collection. Travertine obelisks flank the large gilded Italian Renaissance mirror.



Spring in Old Westbury Gardens

PHOTOGRAPHY BY NIKI EKSTROM

IN THEMSELVES gardens are poetic, and their glory is greatest when they are large enough and fascinating enough to provide endless discoveries.

Such is the nature of Old Westbury Gardens and its splendid manor house (seen in the September/October 1974 and January/February 1975 issues of *Architectural Digest*). The reasons for the lasting beauty of these gardens are simple enough: good planning and good planting. As a matter of fact the planting is exceptional, embellished and harmonized each year by the added growth of a new spring and the passing of another autumn and winter. Grace is apparent on all sides: in the heart of the green foliage on the garden side and along the majestic double allées of linden and beech trees.

The first burgeoning of spring comes to the wild gardens with a pale touch, the stronger colors being seen in crocuses and forsythias. On the south shore of the lake there is the enchantment of several thousand daffodils. With the softer green of the budding maples and beeches they are reminiscent of the English Lake District, to which the English poet William Wordsworth was so partial. There are many pink and white dogwoods and a multitude of flowering bushes and

fruit trees. Within its walls the formal Italian Garden is ablaze with a mass of tulips of all colors, underplanted with pansies and English daisies. Such a display gives an indication of the long winter's work in the greenhouses and the preparation of hundreds of seedlings, carefully selected from the best strains available both here and abroad.

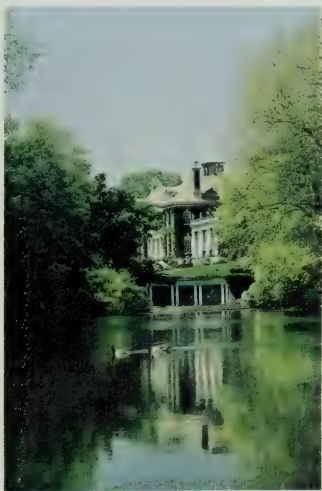
The resplendent formal gardens, of course, do not represent all the entertaining discoveries. There are innumerable areas of peace and quiet along the winding paths which are among the most charming aspects of Old Westbury Gardens. There are so many happy, tranquil and isolated places to be enjoyed: the Primrose Walk and the

fern paths where the tender green fiddleheads begin to show through last year's dead foliage. The Lilac Walk reveals many of the past's finer varieties as well as showing examples of today's hybrids, such as the "Madame Casimir Perier" and the "Abraham Lincoln."

The Rose Garden represents one of the loveliest aspects of Old Westbury Gardens. Under a bower of roses a path of old bricks curves around this garden, and all around is the aroma of a variety of hybrid tea roses. The shades of pink and red in the "Katherine T. Marshall," the "Pink Masterpiece" and the "Chrysler Imperial" are set off by a miniature green hedge of perennial candytuft. In the center of the rose garden is a column with an elaborate dodecahedral sundial.

The English Bluebell Walk is equally splendid. The flowers here were the gift of Mrs. John H. Phipps, who, after a tour of English gardens several years ago, arranged to have more than twenty thousand bulbs imported and planted at Old Westbury Gardens. They were, in fact, the only flowers she found in England not already represented in the Long Island gardens.

There are the entertaining surprises as well: in one hedged cul-de-sac, for example—a spot that can only be seen from the enclosed Italian Garden—there is an eighteenth-century statue of Hercules and the Nemean Lion. And a shell grotto has been constructed next to the swimming pool. The grotto was a form of baroque and rococo decoration often seen (and imitated) by whimsical English travelers on grand



Opposite: A stone lion rampant atop an elaborate ten-sided sundial guards the glorious Rose Garden. A path of old bricks allows visitors to enjoy at close range the profusion of hybrid tea roses and azaleas. Right: Two proud water birds slice through the stillness of a limpid lake beside the magnificent 18th-century Georgian manor.

tours of Italy during the seventeenth and eighteenth centuries. The shell mosaic panels are extraordinary works of art, executed in 1969 by Artemis Jegart. The middle one depicts a poet, surrounded by garlands of fruits and flowers, playing a flute to the phoenix perched in the tree above his head. The other two represent the water birds which haunt the lake just beyond the pool—the native blue heron, the greater white heron and the Canada goose that arrive each spring to nest on the island in the lake and raise their families before flying north once more. The artist

has provided a plaque giving the name and provenance of all the shells used in the design, shells which range from the rare black tereba to the common oyster shell.

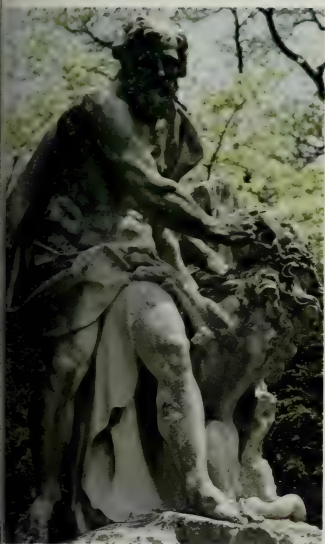
This year, in keeping with the times, a small vegetable garden has been added to the display gardens, showing that vegetables can be ornamental as well as useful. And this year, too, the thatched cottage in the children's playground has been completely restored and furnished with china and toys suitable for modern boys and girls.

The gardens themselves have been

maintained by the devoted care of three generations of the Wittlinger family. In addition, many important chores have been performed voluntarily by a group of active and devoted Garden Members

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1. A giant silver maple shelters a miniature thatched cottage and fairyland of small plants in the delightful Cottage Garden.
 2. An antique Hercules and the Nemean Lion can be seen against a hemlock hedge.
 3. Stone statue enjoys the serenity at the edge of one of many placid lakes.
 4. Thousands of imported bulbs have made Bluebell Walk a truly English experience.





who contribute their time and effort to maintaining the well-groomed appearance of the gardens. Their work is apparent in the abundant lakes and ponds, in the lovely azaleas and the impressive grouping of rhododendrons on the west side of the manor house.

The gardens and the house are entirely open to the public, the upkeep provided by a foundation whose income derives from membership and entrance fees and funds provided by the J.S. Phipps Foundation. Thus, under the best possible conditions, the amenities of a beautiful park have been made

available to all. There are educational facilities and demonstration gardens available, too, along which Westbury House itself, maintained exactly the way it was when its owners lived there. Together gardens and house provide a permanent image of the gracious living which characterized country life at the beginning of the twentieth century.

Old Westbury Gardens is a marvelous place to pass a spring day. Picnic grounds with tables and benches are at hand. And approximately four times a year there are public concerts devoted to popular music. In the spring and

summer, visitors set together on the grass, eating their picnics and enjoying the music. As night falls, lights go on in every room of the manor house, no longer for the benefit of one happy family, but for the greater pleasure and enjoyment of all. □

1. and 2. Antique stone sheep and water's edge contrast with the purple pleasures of a resplendent spring.

3. and 4. Proud and colorful water lilies grace a pool inside the brick-walled Italian Garden. Below the elegant arches of the pergola, a French 18th-century Ceres holds court.







An Aladdin's Cave in London

Designer Creates Mood in Miniature

INTERIOR DESIGN BY GEOFFREY BENNISON
PHOTOGRAPHY BY DERRY MOORE

SEVERAL FLIGHTS of well-worn steps lead to Geoffrey Bennison's atelier, secluded in the eaves of what was a century ago a London wool merchant's house.

Here, upon a chilly late evening, the atmosphere is welcoming and, like an inn where travelers pause in some wintry Gothic tale, there is an open log fire—always rare in the city—and candlelight flickers in silver and pewter reflections. The senses are assailed by rare and exotic Eastern odors: amber, musk and stephanotis.

For Geoffrey Bennison, designer and antiques dealer, this Aladdin's cave, with its rugs and tapestries and sheltering warmth, adds up to a rooftop retreat far from the stern and everyday world.

"I treasure privacy," he says. "I'm totally at home here, and it's someplace I feel absolutely safe. Comfortable, escapist and nestlike, certainly, but not claustrophobic. I couldn't bear that. You see, what I've done here is part of my survival thing: a way of doing battle with the gray austerity outside and the rather grim things happening to us."

His apartment originated as a labyrinth of attic rooms. For convenience and comfort he turned them into one large room with a small kitchen, bathroom and bedroom. Although style abounds in his work, Geoffrey Bennison finds it difficult to describe such an intangible quality. "It has to do with knowledge of past and present styles, and it has to do with intuition. As far as I'm concerned, it has very little to do with posing and is not related to money or class. Everyone has his own style, and the essence of it is to keep what you have and improve upon it where you can. Often my job is to give people a bit of style they may lack. But many customers do have a certain style. Then I give them even more." □

The enticing warmth of the large, Eastern-inspired Living Room, a sumptuous mix of patterns and textures against a simplified architectural background:

1. and 2. Mid-19th-century French automaton of a Turkish pasha bows, sips coffee and smokes a hookah accompanied by tinkling melodies. Antique needlework cushions and 18th-century kilim rug covering the long, low table add to richness of detail.

3. Candles and spot highlight 17th-century Austrian pine and ebony cupboard.

4. Still life by Pavel Tchelitchew hangs above table draped with 18th-century Soumak rug.





... a weekday respite from driving the great southern California distances.

OF COURSE we know very well that despite the skill of all the interior designers in the world, a home persists in reflecting the personality and taste of its owner. Even in cases where the work unmistakably bears the stamp, the signature, and the spirit of its professional author, even more is revealed about the owner. Sometimes the very lack of the resident's interest appears to cry aloud from every corner, and the most perfectly finished result has no apparent meaning. Not so here.

If the fabrics had her monogram all over them, this house couldn't spell out Ingrid Ohrbach any more clearly than it already does. Her blue-eyed, serene Scandinavian beauty calls for the use of a light palette as a background, and the house fits her becomingly. Her attention to style is evident in all her surroundings. Interior designer John Cottrell speaks glowingly of his working relationship with Mrs. Ohrbach during the creation of this setting.

While spending most of her time in her spacious house north of Malibu, with a tennis court right on the beach and ample room for weekend guests and all the attendant variety of seaside activity, this entertaining lady envisioned a small, chic townhouse in a convenient location as a weekday respite from driving the great southern California distances.

In the non-hilly part of Beverly Hills,

Opposite: Tranquil swimming pool restates the fresh, tropical splendor of the spacious open Lanai, which can be enclosed by clear plastic walls stored in its semicircular tentlike top. Huge sliding glass doors open to the master bedroom, living and dining rooms. Airy upholstered wicker sofa and chairs are by Wicker Works.

Above: Clear colors and clean lines, against a crisp light background, distinguish the Living Room. Paintings over the fireplace are by Billy Al Bengston. Fabric on the upholstered pieces is from Clarence House.



INTERIOR DESIGN BY JOHN COTTRELL
PHOTOGRAPHY BY RUSSELL MACMASTERS

Bower for a Lady— A Flowered Setting for City Visits

“... the ideal client—fresh as a spring breeze, a no-nonsense woman.”



close to shops (and transportation for helping hands), she found what seems to be the perfect answer. Requiring a minimum of structural changes, the house has become exactly what she had in mind: a pied-à-terre in a garden setting, yet very little more trouble to maintain than an apartment. Seen from the street, its simple unpretentious exterior fits quietly into the landscaping. The only hint of the eternal springtime mood of the place is the generous pair of fruit trees in terra-cotta pots flanking the doorway. Whether at the moment they are lemons, oranges, tangerines, or limes, they are full and lush and covered with their best produce, a hospitable and inviting welcome.

From the entrance hall, the living room appears to flow on through to the lanai and pool beyond, a sweep of view encompassing an indoor garden of cheerful floral prints on inviting oversize couches, with all the colors and the message of a giant spring bouquet. In this essentially one-bedroom house, the bedroom, living room and dining room all have tall doors opening spaciouly onto the lanai room, which itself is entirely open.

A small library off the entrance hall is the only decidedly indoor room in

this garden complex. A quiet pine-paneled retreat—the sort of room where one goes over papers with the family lawyer. It houses a handsome antique French commode hiding a seldom-watched television set. Compelling samples of contemporary art find their home here, but naturally, with this collector both painting and sculpture must also live and change and move. This flexibility adds greatly to the charm and ease of the house.

Since Ingrid Ohrbach has friends all over the world and enjoys traveling a good portion of the year, she wanted a home base that could be easily opened and closed, and easily run by a minimum staff. However, when she is in residence she loves to entertain, and the

cozy oval dining-room table can enlarge to accommodate twelve to fourteen. Bright white slipcovers are shown on the dining-room chairs, their basic upholstery, a deep blue cotton, reflecting the blue on the walls. She feels that the daily scene should be readily changeable, and John Cottrell plans other slipcovers to create a variety of moods for different types of gatherings.

Perhaps due to her wintry Nordic background, flowers and plants mean more to her than to the average Californian. Since the living room has all the colors of a garden anyway, she loves to change the dominant tone with masses of all-pink azaleas or, at another time, all-yellow tulips, or daffodils, or whatever flora is at its seasonal best. At this

Opposite: Tall, graceful *Ficus benjamina* punctuate the sunny-as-spring Living Room, repeating in reality the charming floral upholstery. Both architecture and furnishings are purposefully simplified and uncluttered. Right: Color scheme in the cheerful Dining Room enhances the antique Chinese Export porcelain collection. Mirrored wall adds dimension, as does the accessibility to the lanai past latticework folding doors. Louis XIII-style table is expandable, and room can also be rearranged easily for buffet service, with dining tables set up in the lanai. Chairs are intentionally slipcovered for variety in mood and a periodic change of scene.



There was a housewarming cocktail party on Installation Day.





... a home persists
in reflecting the
personality and taste
of its owner.

writing, pots of cymbidium and other orchids of the more obscure varieties are enlivening and embellishing the air.

"Ingrid is the ideal client," says John Cottrell, "fresh as a spring breeze, a no-nonsense woman, able to make a decision and stick to it. Hemming and hawing are unknown to her, and because of her devotion to change and progress she doesn't want anything complicated. We used cottons and linens throughout the house; even the living-room rug is of sisal matting."

The designer, decidedly a no-nonsense fellow himself, takes great pride

in setting an installation date and sticking to it. How he achieves it today is a puzzlement, but that's another story. In this house almost everything was new, a favorite French red laquer chinoiserie desk being the only relic from former dwellings. John Cottrell convinced the lady to bring her renowned wardrobe, invite her favorite friends, and have a housewarming cocktail party on Installation Day. To house her clothes, he used ingenuity in gutting two small rooms to make one large wardrobe center. No closet this, it is everywoman's dream of a clothes room. Anyone with an unused area can do the same thing, and the result may be practical as well as beautiful.

True to her expansive nature, friends were summoned, champagne arrived, and the lady of the house appeared with four long black limousines crowded with her clothes.

Ingrid Ohrbach's city retreat had been finished, and every detail assured convenience and reflected her taste. At the beginning John Cottrell sensed that a personal statement was necessary, and he provided it exactly. □

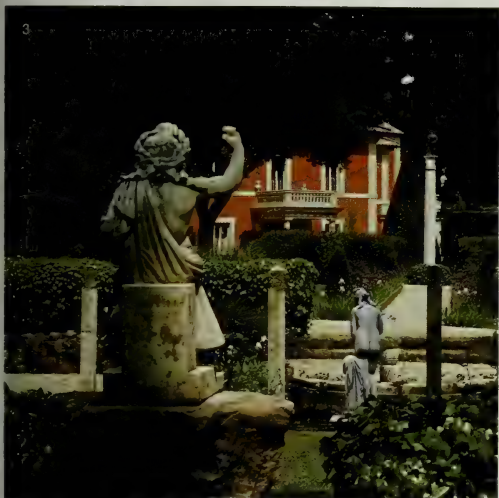
Opposite: Another view of the breezy Lanai exhibits the privacy of its high-walled garden setting and capacious 60-foot by 18-foot size, perfect for large-scale entertaining. The use of sisal matting, wicker and canvas promote both cool informality and ease of maintenance. Dining table is by Wicker Works.

Above: A blithe document print everywhere turns the Master Bedroom into a beautiful bower. Covering the draped bed is a serviceable comforter and pillow shams. Louis XV lacquered chinoiserie desk at bedside gives special visual pleasure. Handwoven linen and wool rug covers parquet flooring.

A Hidden Jewel in Rome



The Prince of Hesse's Villa Polissena



Opposite: A muscular Triton rising from a placid pool guards the villa and its surrounding sunlit gardens.

1. Stairway leads through sylvan growth.

2. Ivy adorns Hermes in a winged helmet.

3. Jupiter sits atop Corinthian capital.

4. Serene symmetry of formal garden as viewed from villa's upper terrace.

Following pages: A Chinese goddess of carved and painted wood reigns over the 18th-century-style Grand Salon. Recessed cabinet holds Ming porcelain collection.

IT IS AMAZING, but true, that there exists in the heart of Rome, quite hidden from view and completely removed from the perpetual snarl and roar of motor traffic, an exquisite jewel box of an eighteenth-century villa surrounded by gardens and a park. No less amazing is the fact that the villa was created in 1925 and that the tremendously tall conifers—cypress, Lebanon cedar, Ko-

rean and umbrella pine—were planted at the same time.

It came about that Prince Philip of Hesse and his bride, Princess Mafalda of Savoy, discovered in a detached corner of the Villa Savoia, then situated on the outskirts of Rome, a little *casale* which was to become the nucleus of the villa as it is today. They transformed the small house, enlarging it to its pres-







Queen Victoria
and Prince Albert
were his
great-grandparents.

ent dimensions and naming it the Villa Polissena after a mutual ancestress.

The Villa Polissena became the home of Prince Philip, his wife and their four children and remained so until the death of Princess Mafalda in 1944. Today, their second son, Prince Henry of Hesse—a painter who also designs opera sets, an amateur gardener and a man of great taste—shares the villa with his father, Prince Philip.

Its charm is many-faceted, based on the fine proportions of the house itself, the sensitive treatment accorded each architectural detail and the harmonious relationship between the villa and its surroundings. To an impressive degree, both house and gardens are the result of intense personal involvement on the part of the owners.

"My wife planted those trees from cones," says Prince Philip, pointing to the spreading tops of two umbrella pines at least fifty-five feet high.

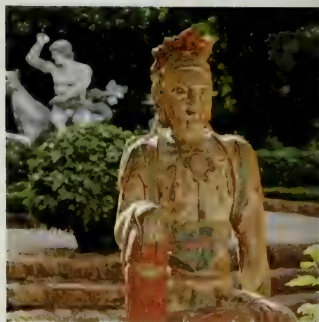
A double row of cypresses, which leads to the villa from the main gate, ends abruptly and the deep shadows suddenly give way to bright sunlight. Here, framed in the formal parterres centered by a pool from which a majestic seventeenth-century Triton on horseback emerges, stands the house. Roman orange in color, accented in glistening white marble and set against a whole gamut of green, it seems to



Detail defines plaster wall medallion in the grand salon of Princess Polissena of Hesse, for whom the villa is named. Above: Prince Henry's comfortable Study opens onto a terrace with verdant view. Pivoting medallion of Queen Victoria/Prince Albert stands atop marble table. Below: Hepplewhite mahogany chairs and pedestal table set a high English standard for the handsome formal Dining Room. Opposite: Cheerful Chinese Salon displays airy Ch'ien Lung painted panels and coordinating ceiling paper.



... a majestic
seventeenth-century
Triton on horseback
emerges.



glow with pride in its own perfection.

In contrast to the luxuriant gardens the entrance hall is rather severe. Each of the three reception rooms opening from it has been given a distinctive character. The grand salon is pure Italian, although no attempt has been made to create a period piece. The dominant features are three large eighteenth-century wall panels sculptured in high relief. There is a ravishing marble mantelpiece attributed to Piranesi, and the floor is paved in marble fragments taken from the ruins at Ostia Antica.

Of the two smaller salons, one has the lightness and gaiety of chinoiserie, the walls paneled with Ch'ien Lung painted-paper scenes. The third salon, whose walls are hung with large eighteenth-century Japanese panels, has as its most important work of art the portrait of two young men by Van Dyke.

Of all the rooms in the villa the most personal is Prince Philip's study. Situated on the second floor and opening onto a terrace, it is where the prince receives his intimate friends. On a table stands a pivoting portrait medallion, on one side of which is a bas-relief head of Queen Victoria, and on the other one of Prince Albert—the great-grandparents of Prince Philip of Hesse. And there is no doubt that they, too, would have been comfortable and at home in this enchanting villa. □

Detail shows cordial contrast between the mellow patina of an aged Chinese goddess in the window of the Grand Salon and the vigorous contemporary garden greenery.

Above: Doorways lead from the Chinese Salon through the marble-floored Grand Salon to the glorious gardens beyond. Below: Eighteenth-century watercolor panels made for European export lend drama and a title to the third reception room, the Japanese Salon. Table holds marble head of Prince Philip's late wife, Princess Mafalda of Savoy.

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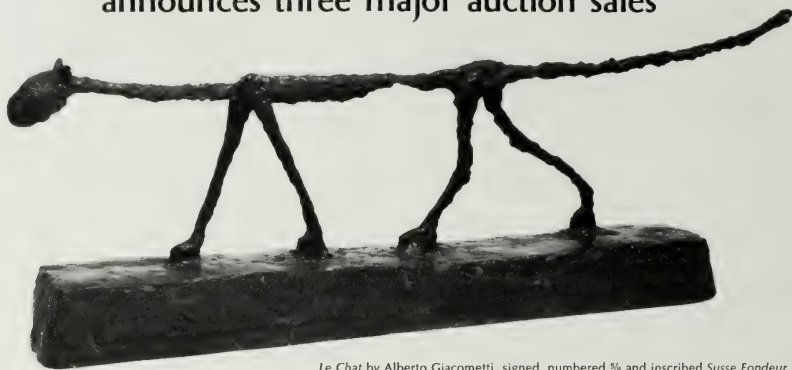
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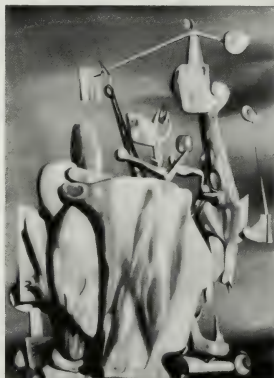
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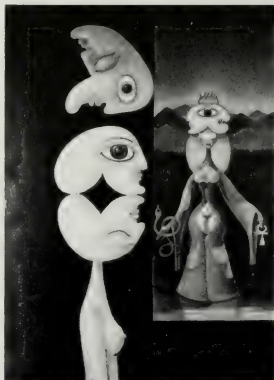
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EMPIRE FURNITURE

Continued from page 85

Napoleonic period. The two most popular were undoubtedly the console, or side table, and the circular pedestal table for the center of the room. The console table, a legacy from the eighteenth century and true to the period, was often of gilded wood. It was generally of a fairly simple rectangular form with straight square legs which, like the frieze, would be carved in low relief with a simple classical motif like an anthemion or a laurel wreath repeated throughout its length. Sometimes the legs would be surmounted by a terminal bust in full relief or an animal's head and legs, a sphinx or a winged



Above left: Bibliothèque, circa 1805, in mahogany with two glass doors above, two solid doors below and finely chiseled gilt bronze mounts.

Courtesy, Garrick C. Stephenson, New York.

Above right: Fruitwood cabinet with carved figures on front corners. Circa 1800. Courtesy, Kasdens' La Tienda, Waleria, California.

chimera (these were sometimes used at the corners of commodes also). In the latter case, the table was often of ungilded wood with gilt mounts instead of carving, and very frequently the console would have a mirror between the rear legs, reflecting the front legs and adding to its apparent width.

The pedestal table, usually in the center of the room, was much more a creation of the Empire period than the console, although it was not unknown in the late eighteenth century. In her memoirs, Queen Hortense, Napoleon's sister-in-law, writes: "I was the first in France to establish in the drawing room a round table to be used for work or the evening's entertainment." The Empire pedestal table was considerably larger in size than the small gueridon tables of the eighteenth century which were generally intended to carry little more than a single candlestick or, at most, a candelabrum. The support, instead of being a single thin column, became solid and three-sided, splaying outwards towards the base, usually with a fairly rich embellishment of gilt bronze on the sides

Continued on page 138

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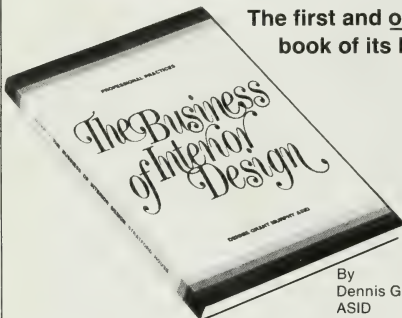
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EMPIRE FURNITURE

Continued from page 136

and around the edges of the triangular plinth which itself would be supported on heavy lion's paws of gilt bronze. Sometimes the edge of the circular tabletop would be surrounded by a shallow gallery of gilt bronze to prevent working materials from rolling off, and often the top would be inlaid with a flat classical decoration of brass.

Pedestal tables were the most popular type of Empire table, but many others were used. Dining tables, for example, which were almost unknown in the eighteenth century and which were never left in position continuously in the room, were now a necessary adjunct in any house of distinction. Generally of plain mahogany and oval in shape, they remained in the center of the room even when not in use. There were also numerous types of tables for gaming and other fashionable amusements. In different designs, they existed for backgammon, bouillotte, quadrille, piquet, and other card games. For use in the bedroom, there were small tables, and the Empire designers also produced a special type of bedside table, christened by the Italian-sounding name, a somnoe, that clearly conveyed its meaning. This consisted of a simple upright and rectangular cupboard, generally with a decorated door and a markedly classical mount of gilt bronze in the center below a marble top. More classical still was the athénienne, which derived its name from the classical tripod appearing in a painting *The Virtuous Athenian Girl* by Vien. The Athénienne used to hold a washing basin, a perfume burner or a flower vase, and reminds us that the early nineteenth century was the age that multi-purpose furniture first made its appearance.

Perhaps the most fashionable type of Empire furniture for use in a modern apartment is the upright secretaire with a drop-front panel to facilitate writing. *Secrétaires à abattant*, with a "flap," as they were called, were equally popular in their own period and were generally given a place of honor in the principal reception room in the house. As on the commode, the large expanse of mahogany or other wood that formed the front provided an admirable background against which classical gilt bronze mounts were displayed with great effect. And their tall, rectangular shape was frequently emphasized by pilasters crowned with a gilt bronze terminal bust or animal head. The upper part of women's secretaries often simply supported on legs with, perhaps, a mirror between the two back ones; but the lower stage was fitted with drawers (one of them arranged as a strongbox for the safe storage of money and jewels) enclosed within a pair of doors.

The emperor himself preferred a flat-topped writing table somewhat resembling a double console table. This had elaborate mechanical fittings so the top could slide back over the papers without disturbing them. At least one such table was supplied for each of his palaces.

Napoleon was a practical man and, although he imposed his own particular stamp on the decoration of his period, he wished all furniture to be essentially functional. It is this quality as much as the use of fine woods and glittering gilt bronze mounts which makes Empire furniture so well adapted to use in modern apartments and houses. □

Sir Francis Watson, author and expert in eighteenth-century art and antiques, is the former Director of the Wallace Collection and Surveyor of The Queen's Works of Art.

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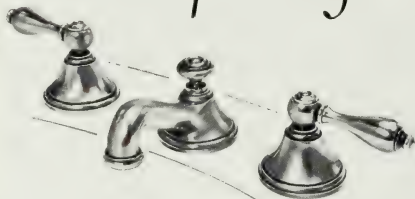
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NAUTICAL PAINTINGS

Continued from page 101

almost as suddenly as it had bloomed. The beginning of the end came with the Panic of 1857, a crimp in American economy and business. During that depression many ships, including the *Flying Cloud*, were sold to the British.

The schooner yacht *America*, which the painter Fitz Hugh Lane (1804-1865) saw at her finest, is the yacht that first won that distinguished memento of American glory at sea, the America's Cup. The painting is famous, formerly in the collection of L. Francis Herreshoff, American senior naval architect, and is often cited by leading authorities on marine painting. The America's Cup, which Sir Thomas Lipton, its most persistent challenger, insisted on calling "the auld mug," sits on proud display at the New York Yacht Club and has since the *America* brought it home almost 125 years ago.

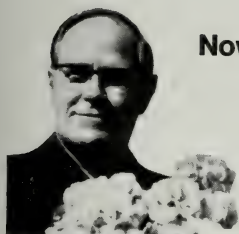
The story of the *America* embodies the fierce pride, competition and continuing enjoyment revelled in by Americans caught up in the era—all of which was frequently reflected in nautical paintings.

In 1850, John C. Stevens, commodore of the newly formed, rough and tumble New York Yacht Club, received a letter from Thomas Grosvenor Egerton, Earl of Wilton and commodore of the old and prestigious Royal Yacht Squadron.

Continued on page 145



1. The Great Tea Race, by Al Helner. Oil on canvas; 1973. Courtesy, Petersen Galleries, Beverly Hills.
2. T'Gallant Breeze, by Richard Schlecht. Oil on canvas; 1974. Courtesy, Conacher Galleries, San Francisco.



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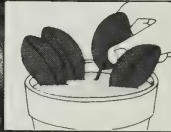
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Continued from page 142

The letter was not a challenge to race but a formal invitation to members of the New York Yacht Club to visit the clubhouse at Cowes, Isle of Wight, whenever they might take their yachts to England. In his reply, John Stevens somewhat brashly indicated his intention to race in England. Commodore Stevens gathered a syndicate of wealthy New York Yacht Club members, commissioned a model from his friend George Steers, a young naval architect.

In 1851, the *America* sailed for England with no invitation to race. Her design astonished the conservative British. She presented a fine cutting entrance and set the maximum beam well aft amidships, a capital exploitation of the then infant science of fluid mechanics. British shipbuilders still preferred the traditional hull with "a cod's head and a mackerel tail," a vessel with a bluff bow and a fine run. The *America's* sails also caused much discussion. They were of cotton duck, cut flat and laced to the booms. English sails were of flax, tended to stretch, were cut with much more draft and set loose-footed. Hence her sails made the *America* more closely winded.

For a 10,000 guinea purse, Commodore Stevens challenged the Royal Yacht Club to race against any number of schooners, then against vessels of any rig whatever. The wary British



Brown Brothers in the English Channel, by Ed Adam. Oil on canvas; circa 1883. Courtesy, Maxwell Galleries, Ltd., San Francisco.

disdained to pick up the gauntlet. Then Stevens entered the *America* in the Royal Yacht Squadron Regatta, a race around the Isle of Wight for the "Hundred Guinea" or "ordinary" cup. This was the cup destined to become the symbol of yachting supremacy. In future years untold millions were to be spent in competitions for it.

The race began amid intense excitement and Queen Victoria was there to view it from the royal steam yacht. Starting from anchor, the *America* was the last to get under way. She battled strong and unfamiliar currents. During the race she snapped away her jib boom. Despite mishaps, the *America* skimmed over the finish line at the end of the fifty-three mile course in ten hours, thirty-seven minutes, some eight minutes ahead of the British craft. On advice that the *America* had won, Queen Victoria inquired: "Oh dear! And which boat is second?" Then came the famous reply that Americans remember so well: "Your Majesty, I regret to report that in this race there is no second." □

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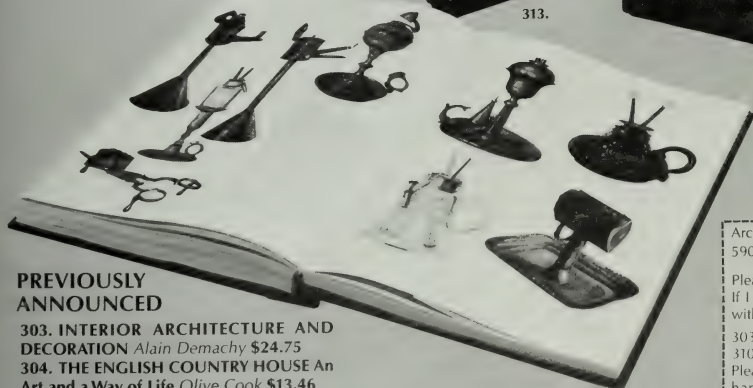
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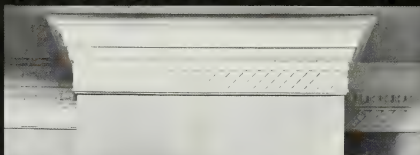
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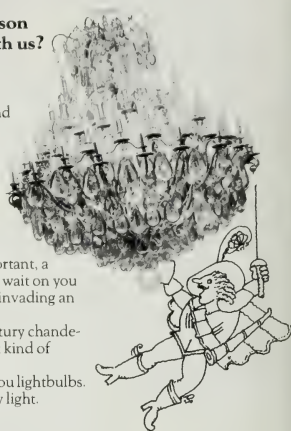
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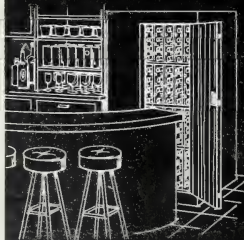
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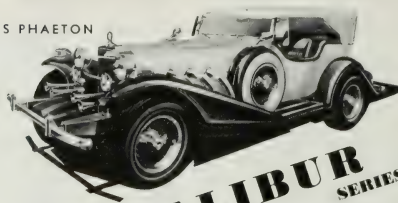


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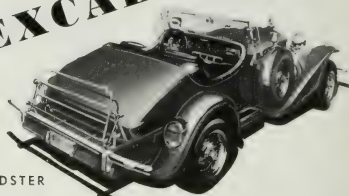
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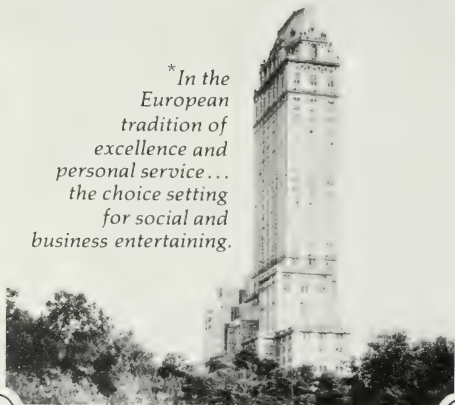
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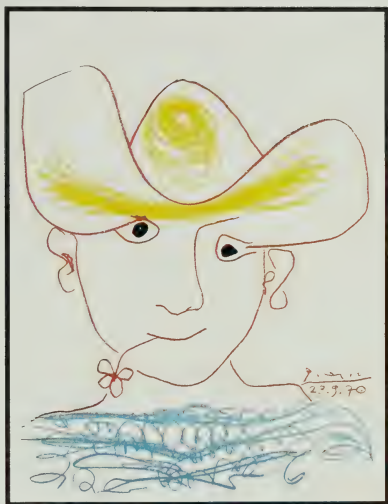
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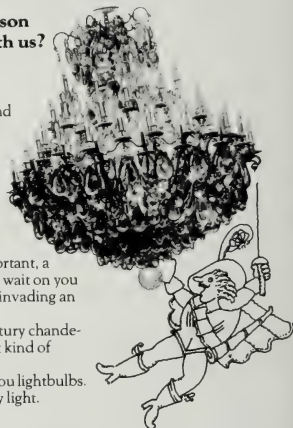
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PROPERTIES

Spring House Cleanings

By June R. Gader

SPRING. WELL, IT AFFECTS US ALL, and you collectors of houses certainly are no exception. It's a fickle season: we tire of old loves, long for new ones. So here, most appropriately, is a nosegay, in fact a potpourri, of absolutely irresistible houses—so you can pick and choose and fall in love again.

One beautiful mansion belongs to Dean Martin. And if that makes you think of typical, god-awful Hollywood chic, think again. And again. This is an extraordinary Tudor-style home, built in 1939—when superb craftsmanship was still possible—by architect Gerard R. Colcord, and restored last year under his supervision. Sixteen rooms. Floor-to-ceiling leaded glass windows with cathedral arches. A sinuous fantasy staircase of mahogany with lacy scrolls of wrought iron. A dining room with delicately molded ceiling and burnished parquet floors that instantly transports you to the eighteenth century. A library with all the carved and paneled dignity of an old Surrey estate.

All this authentic English charm sits on a brick-enclosed,

Old-fashioned pleasures: solid brass hardware from England, hardwood floors, ornate posts at the entry porch . . .

tree-shrouded acre in Bel Air. Last year it was rejuvenated with new heating and air conditioning, curved driveways, a parking court, and brick terraces. The new \$313,000 entertainment wing, which flows as naturally from the main house as though it had always been there, includes a sunken bar backed by leaded windows overlooking the 48' by 20' pool, a magnificent carved walnut wall with brick fireplace, elaborate movie projection equipment, stage, screen—all in a soundproof area—and marble baths with dressing rooms.

I could spend a whole column on this house. Billiard room. Drawing room. Tower playroom for children. Master bedroom suite with sitting room. Plus three more bedroom suites and a guest suite over the garage. When I can round up \$1,200,000 I will certainly buy it. Beat me to it by calling James Retz of Previews, Incorporated, 5670 Wilshire Boulevard, in Los Angeles. Instantly.

But perhaps you're in the mood just now for something along historical lines—say, an authentic replica of the governor's palace in Colonial Williamsburg? Well, you may have it in a livably smaller version in one of southern California's most beautiful and protected residential areas, Flintridge.

When the city's founder, United States Senator Frank Flint, died in 1929, his wife decided their Foothill Avenue mansion was too large for her. So, choosing a half-acre corner knoll with 300-degree view in one of the finest estate areas, she built this gem. Faithful to colonial elegance in every detail, the gracious rooms boast ornate designs above the windows, detailed woodwork, deep paneling, scroll motif cornices. Traffic flows easily from one story to another via three staircases. There are six bedrooms, four and a half baths—not counting

Continued on page 8



VILLA MEDITERRANIA

A restoration of the finest detail of Yesterday combined with the functional design and elegance of today's \$1,000,000 mansions

Bel Air ranks with the finest locations in the world for residential estates and this property shares that tradition. On almost 2 acres of lush landscaping overlooking West Los Angeles and the ocean is this imposing villa. Guarded by closed-circuit television, the entry sparkles with highly polished imported marble floors accented by a spiral staircase. On the lower level is a 45' sunken living room which displays antique molding and a marble and brass fireplace adjoining the formal dining room. A \$70,000 custom-designed St. Charles gourmet kitchen is decorated with blue Pecan wood and pewter trim adjacent to the breakfast area/herb room, covered by a dome of Art Deco stained glass. The den/game room has a professional wet bar and curved glass windows looking out to the view and gardens. The upper level has 3 family bedrooms including the master suite and a richly paneled library with a fireplace. In addition, there is a 3-bedroom servants' quarters wing. The gardens and pool share beautiful cabanas and a wet bar. The entire residence is centrally air-conditioned. Possible room for a tennis court. Truly the ultimate in luxury living at\$95,000.

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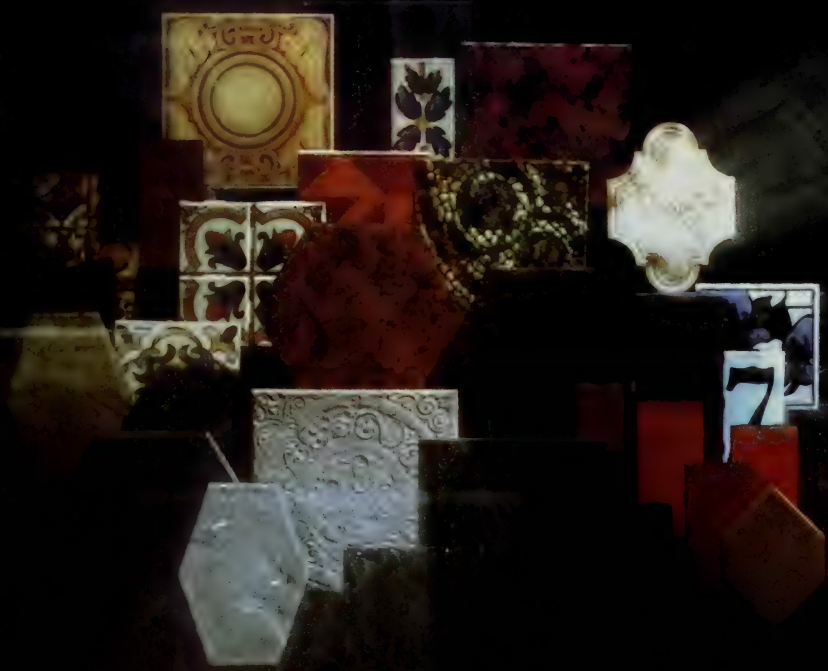


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PROPERTIES

Continued from page 5

the maids' quarters—a family room that opens to the enclosed courtyard, a breakfast room with floor-to-ceiling windows for a view of all Flintridge. And, as owner of the house, when you retire to your bedroom suite you can doze before the fireplace in your sitting room or sun yourself on your deck.

Recent restorations provide the most modern conveniences including a multitude of kitchen built-ins and new tiles and carpeting throughout. But its real beauty lies in old-fashioned pleasures: solid brass hardware from England, hardwood floors, ornate posts at the entry porch, cedar-lined linen and storage closets. For this luxurious version of colonial living, present your \$159,950 check to Mary Ellen Moore, 744 Foothill Boulevard in La Cañada.

For a very different taste of historical elegance, consider "La Pigeonnière," a pure example of eighteenth-century French Île-de-France architecture, crowning fourteen secluded acres in Marin County, just one-half hour from San Francisco. Architects Alain de Martini of Paris and George Livermore, AIA, collaborated to recreate the remarkable grace and vitality of a Versailles country home, importing many of the windows, doors and fittings for perfect authenticity. In the magnificent entry hall, Mediterranean scenes enliven the walls and marble gleams from the floor. A Parisian salon

You can live here like an eighteenth-century French aristocrat . . .

with paneled walls and marble fireplace provides a classic setting for entertaining. Light pours into every room from French doors which even grace the tiled country kitchen.

There's so much to fall in love with here: a master bedroom suite with fireside conversation area and a balustraded terrace, a huge dressing room and a luxurious bath; a library/*galerie* (with window seat for reading) which leads to the music room and four other bedrooms; a pool house with trellised lounge, two guest rooms, bath, tiled barbecue and kitchenette; a 38' x 18' pool; a caretaker's house at the gates of the cobbled entry courtyard. Surely, if the tensions of modern life bedevil you, you can live here like an eighteenth-century French aristocrat and pretend that current problems don't exist. All it takes to enter this time machine is \$495,000 (dollars, not francs). Eladia Ganulin of Unique Homes of San Francisco, 1757 Union Street, will help you escape.

But I get carried away. Isn't it time to think of ocean property? Well, in the exclusive Portofino section of Laguna Beach you can have a newly built Spanish-style house with every luxury, including a remarkable hilltop view of the Pacific. John Mitchell and Richard Hinnerger designed this with a sit-down bar for twelve; a sculptured pool with Jacuzzi; a billiard room; stone fireplace; dramatic 400-square-foot kitchen. Only four bedrooms, but one is a 540-square-foot master suite with his and hers dressing rooms. High vaulted and beamed ceilings, glazed tile floors, lots of wood and thick Spanish-style plaster add much old-world charm, as does lavish landscaping. Gary Knox of Coldwell Banker Residential Brokerage, 2161 Joaquin Road, Newport Beach, will be happy to take you \$250,000. □



The centerpiece that became a chandelier

Marie Antoinette originally used this bronze dore Rambouillet chandelier in one of her country chateaux as a table centerpiece. It is now the highlight of this Cannell & Chaffin dining room. A fine country affair with French and English antiques. A room dedicated to the connoisseur.

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ANTIQUES

San Francisco Antiquing—
New Ideas for Treasured Wedding Gifts
By Ruth Miller

"BLEST IS THE BRIDE on whom the sun doth shine. . . ." Blest, too, the bride and the groom on whom felicity shines—to the extent that they don't receive duplicate toasters or a self-portrait of Aunt Matilda, to be relegated to the attic.

For one thing, there aren't that many attics where most newlyweds can set up housekeeping today. And for another, more and more young people are learning to cherish older objects, items crafted by hand with loving attention.

So it is, then, that antiques can indeed be the ideal gift for almost any wedding. Since the prices vary so wildly, the real trick in selecting a felicitous gift lies in the care with which you go about it. And since there are antiques for all tastes, it only requires a little knowledge about the people. Here is a sampling of ideas from shops in San Francisco.

I doubt that there's a bride alive who wouldn't be delighted with an Indian dowry box (\$225) of rosewood and brass, made in the state of Kerala. Inside the box is a compartment for rings, another compartment for the bride's three saris over which was placed her dowry blessing and, finally, a pomegranate (for fertility) which was placed on top just before the box was closed. Also traditional is the vanity box, with a mirror inside and space to hold makeup (\$95) that nineteenth-century Korean grooms gave to their brides. In return, the brides presented their husbands with a document or scroll box (\$65) of elm or paulownia wood. These boxes held scrolls on which to write, seals, ink and writing implements.

All the boxes are available at *Fabulous Things Ltd.*, Thai Silk Gifts, Ghirardelli Square, as are the Korean chest-on-chests, circa 1860, that were traditional wedding gifts. Korean couples began their wedded lives with this piece of furniture, the decision varying from area to area as to whether his clothes would go in the top chest, or hers. These lovely and classic-looking pieces come in elmwood with white brass fittings (\$750), paulownia and elm with white brass (\$645), and persimmon with yellow brass (\$645).

If the tastes of the engaged couple are more traditional, you might consider silver. *The Dolphin Antiques*, 605 Cambridge Avenue in Menlo Park, has items of Georgian silver ranging from \$150 to \$4,800. A soup ladle by William Eley and William Fearn, London 1823, starts the list, which continues through Sheffield plate tapersticks, circa 1800, and candelabra; small sterling sugars and creamers; a large coffee pot by Richard Gurney and Thomas Cook, 1737; a repoussé chocolate pot by Jacob Marsh, 1762; a sugar basket by William Davey, 1754, made in Edinburgh; and a brandy warmer, all eighteenth century, and a nineteenth-century side-handled brandy saucepan by Emes and Varnard, London, 1828.

In somewhat the same vein, *Antonio's*—at 532 Jackson Street—has a silver George III marrow spoon, circa 1778 (\$85) and an English silver teapot, circa 1813-1814 (\$385).

Also at Antonio's are some English stoneware footbaths, circa 1820 (\$415), that would make sensational soup tureens

Continued on page 13



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ANTIQUES

Continued from page 10

for large parties or marvelous planters or cachepots. Copeland 8½" dessert plates, 1860 (\$30 each), a small octagonal platter by Spode, 1790 (\$195) and two Masons ironstone jugs, one circa 1810 (\$165) and one circa 1850 at \$55 are other items that would make welcome wedding gifts.

For something that would be an excellent investment, growing in value year by year, you might consider an oriental rug. Because of the scarcity of really old oriental rugs, dealers now class as antiques those that are 75 to 80 years or older, according to an authority accepted by most interior designers in San Francisco, *Soraya Oriental Rugs*, at 1025 Battery Street between Union and Green streets.

Persian, Chinese, Russian and Turkish carpets are currently the most popular, says Abe Razakzadeh of Soraya. Hamadans, which were practically given away a few years ago, are now in demand at prices about four times what they were. Other designs now popular are Bokhara, Oushak (which is similar in feeling to the American Indian designs) and Kazak designs from the Russian Caucasus.

Another reliable purveyor of oriental rugs is *Samarkand*, 1209 Sutter Street, also in San Francisco. A special thought for a wedding gift would be their small (3'10" by 4'10") Shirvan prayer rug.

One beautiful embroidery from Bokhara, with poems inscribed on it, would make a smashing bedspread . . .

In addition to carpets, Samarkand carries Suzanie embroideries of silk on silk. One beautiful piece from Bokhara, with poems inscribed on it (\$1,200), would make a smashing bedspread and is just large enough.

R. H. Hering Interiors, 3225 Sacramento Street, carries an interesting selection of antique English brass, such as wooden-handled scoops, circa 1860 (\$55-\$65), ladles, candlesticks, tea caddies and fire tools. *Baasch-Moreno*, 3452 Sacramento Street, has managed some delightful marriages of antique pictures and frames, such as an old German engraving—matted, mounted, and framed—that retains all the feeling of the engraving. They also have eighteenth-century watercolor maps of the Netherlands, framed with silk matting; engravings in old English bird's-eye maple frames; and an oval mirror set in a silver leaf with gold tone frame.

Many shops carry a selection of tea boxes and snuffboxes, but there is an especially fine array at *Dodo Bird Antiques*, 3485 Sacramento Street, which also has a charming Georgian money box, circa 1800; Davenport and Wedgwood porcelain plates; an interesting old shell carrying case that could be a wastebasket, an umbrella stand or a lamp; and some nice cribbage boards of brass or wood.

Every Era Antiques, 3599 Sacramento Street, does carry quite an array, including a mahogany cheese tray (\$150), a pair of nineteenth-century round pedestals of mahogany veneer over pine designed to hold dishes on their three tiers, and a classic English barometer of mahogany (\$750). But Every Era proprietor Howard Goodman made the ultimate suggestion for an appropriate wedding gift—an appraisal of antique presents for insurance purposes! □

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COLLECTABLES

Discovering—Bibelots and Bangled Beasties In and Around Los Angeles

By John Lincoln

IF YOU WERE THE EMPEROR Ch'ien Lung (1736-1795) of China, you might have posed two of your royal pachyderms to be portrayed for posterity. There are two such figures of the Ch'ien Lung period although for whom they were executed is unknown. Carved in ivory which is then stained a dark honey brown color, the elephants have beautifully shaped ears like thin, fragile, ribbed leaves. The natural grain in the ivory helps to accentuate the circular pattern in and on the elephants' ears. They have long curving trunks and short tusks. The eyes are also leaf-shaped and demurely lowered. The overall gesture is one of a slight striding movement, yet the animals rest solidly on wrinkled ankles atop toed feet.

Like posed mannequins, the elephants' expression and stance show off the finery with which they are decorated. Resting on the backs are howdahs—elephant seats with railings and canopy—upon which are three containers holding small bouquets of silver and gold filigree lotus leaves and flowers. The bouquets on the backs of the beasts create a great visual sense of whimsy—so, so big to carry such small flowers!

Under the howdahs, the elephants' blankets are made of gold and silver and end in filigree bangles. The bridle and ornamental trappings consist of fancy woven ribbonlike fish-scale filigree. Oh—and all this filigree is studded with semiprecious stones. The stands that keep these delightful beasts contained are dark teakwood, minutely executed with a set-in linear pattern of silver filigree work called Peking.

These beasties are about 12 inches long and 12 inches high and are stabled at a shop in the Beverly Wilshire Hotel called *Art Spectrum*. For their price you could buy—one? two? maybe, three?—live ones as long as your neighbors don't object, and Jurgensen's can deliver hay and apples. . . .

Waldo Designs, 8759 Melrose Avenue in Los Angeles, has three pieces of fantastically designed Indonesian teak furniture: two chairs and a table. The chairs are not exactly a pair due to a slight difference in size, but all three pieces are of the same family, having three legs each. The insides of the backs and seats and the top of the table are painted in a batik-style floriate pattern. All the surfaces of the pieces are painted and gilded. Upon closer investigation, the three legs are really red tongues, projecting and hanging from masklike heads that create the arms and backs of the chairs and descend from the apron of the table. The pieces are heavy in pattern, color and surface, and physical weight—but nominal for a price of \$845 for all three.

Quality will out—and it will always hold up as a lasting element in any work of fine or decorative art. *Kenneth Brown*, 1144 Prospect Street in La Jolla, has just such a quality object. Imagine an eggshell-thin jade bowl, four and one-half inches in diameter by two and one-half inches in height whose sides are bell-shaped and rest on a small rim foot. This bowl, as it is rotated in your hand, unfolds to the viewer a panorama of four Chinese figures carved on its thin outer surface: one

Continued on page 17

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Zegadlo wood sculpture

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by Anna Gruszczyńska



Tapestry: Castle by the Sea
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Bells of Carefree

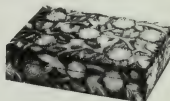


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Emilia Palomba
ceramics



Tapestry: Village Scene by Drabowski, 6' x 3'

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COLLECTABLES

Continued from page 15

is a lady riding a phoenix, the Chinese symbol of the emperor; one is a figure riding a bat, the symbol of longevity; two are riding dogs, symbols of fidelity and prosperity.

Inside, a poem ascribed to the Emperor Ch'ien Lung is incised in tiny calligraphy highlighted in gold. The poem speaks of the "superhuman technique of the workmanship of the bowl that is carved as though done by the painting pen." Oh! for a ruler who was or is a poet, commissioner of arts, and a person of political ability to boot.

The jade is very finely grained. The scene on the sides of the bowl is carved with great style and technical skill. The price is around a mid-5 figure. The bowl comes with a fitted, padded box and a translation of the poem but no emperor's autograph.

Someday when you don't feel like splurging, visit the Huntington Library Museum and Gardens, in San Marino. Stroll, walk or run through the cactus garden. The effect is unreal and other-worldly, of primitive yet living sculptures. If fascinated, move this garden idea inside—if you have a room large enough to hold it and a small enough Huntington fortune with which to acquire it. But if only a small sampling of cactus or *Euphorbia splendens* is desired, try a little nursery just off La Cienega in Los Angeles aptly called *La Cienega*

There is an infinite range in variety and an equally wide range in price from \$3 to \$500.

Nursery, at 8511 Sherwood Drive. Also see *Architectural Digest*, November/December 1972, on "Cactus as Objet d'Art."

These plant forms are a welcome contrast to today's plastic and silken environments, transporting us to our common primordial past. Names like *A. victoriae reginae* "Compacta" and *A. ferdinandi-regis* both look as if a painter had taken a striping brush to the plants and highlighted their surfaces. And they are to be looked at as one does museum sculptures: the surfaces of the plants do not beg to be touched because of the spines and thorns. Almost all of them bloom or bear and change configurations. There is an infinite range in variety and an equally wide range in price from \$3 to \$500.

After all this growing stuff of nature and arty stuff of emperors, sit back and relax midst the chirping of finches in the shop of *R. Tarlow Ltd. Antiques*, 8460 Melrose Place, in Los Angeles. Sitting quietly on the showroom floor of the shop is a French Directoire chair of considerable, but not excessive, size. The back is squarish, and the fronts of the arms are semiattached posts that articulate into the legs. The frame is a pale warm-colored wood, upholstered in beige leather with a gingham back and head-to-head nails outlining the frame. So far this sounds like a nice but pedestrian Directoire chair; but on the back sides of the arms are iron ratchets that lower the chair-back, holding it in place anywhere from an upright to a horizontal position. These chairs are called *crémaillère* ratchet chairs, or *médicinières* or invalid chairs.

Soft cushions, soft leather, a pale wood frame, a real reclining Directoire chair. Everything but rockers and a massage unit, but the dealer may add rockers to the base price of \$2,800 if you decide to recline in it at home. □

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Viewing: May 8 through May 10
Noon to 5 pm

Catalogue: \$4. Mail: \$5. Foreign: \$6.



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First Edition, London, 1620.
To be sold May 11 at Noon*

English Furniture and Decorations
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Viewing: May 23 through May 25
Noon to 5 pm
Catalogue: \$5. Mail: \$6.

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| Firearms..... | June 22 at 2:00 pm |
| French Furniture, Boehm Birds..... | June 23 and 24 at 8 pm |
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SHOWROOM SHOPPING

A Walking Tour for Selective Buying

By William Moore

THAT CORNUCOPIA OF GENERALLY USEFUL INFORMATION, the Yellow Pages of the Los Angeles telephone directory, advises that scattered about the area are some 330 shops all in the business of selling antiques—some fine, some odd, some very odd—all presumably old. The most elite concentration of these shops is in an indeterminate oasis in West Hollywood. Along Melrose Place, the long-short street that angles between Melrose Avenue and La Cienega Boulevard, is a line-up of fine antique shops, five of which have hung out new shingles this year. Of late these shops have been giving a once indifferent little side street a really tony air.

It is best to visit the street on foot. Starting at the northwest corner of Melrose Place and La Cienega Boulevard there is *Reiner-Lane*, antique furniture. Next door is *The Bowater Gallery*, newly opened since February. Two doors to the left is *Le Restaurant* (lunch or dinner), the place for gourmet provender on a Melrose Place afternoon.

A member of the *La Cienega Center*—as are many others on Melrose Place—*John Good Imports*, new to the street this year, shows carefully selected European antiques and reproductions. Here also a "line" of finely wrought, sturdy Italian iron furniture called *Etrusche*. We infer, from its flavorful dash of simplicity, that this furniture has some connection with the legendary virtue of that extinct ancient culture.

Taylor, Wilson and House are also newcomers to the street this year. The Taylor of this group is the well-known Michael Taylor who headquarters in San Francisco. The impeccable Taylor taste has helped organize furniture, and even the least of accessories, in settings worthy of a masterful hand and mind. Here are huge, bleached trunks of Arizona cacti turned into planters, columns, even into furniture. In a dining room a black lacquer table and chairs are set on a rugged flagstone floor. There are antique brass plates holding bowls of abalone shell on whose undersides have been set tinier shells in a hobnail pattern. As background stands a handsome Chinese screen of gold and black lacquer.

Morey Palmer Associates is a showroom with a breeze of freshness and no-nonsense practicality. Here there are basic and beautiful tiles and carpeting. Every piece of furniture, each accessory, is evidence that whoever selected them must have that rare endowment, the ability to say something simply and with a direct flourish. The *Call Board Theater*, once a prime neighborhood church, is now no longer modest and melancholy. And *Richard Lindley*, nearby, specializes in lamps, all custom designed, each crafted with rare workmanship and a sparkle of imagination.

Across Croft Avenue, still on Melrose Place, is a triumvirate of shops. *Museum Antiques* belies its ponderous name. It is not only full of select English and French furniture, but constantly brims over with the unexpected sight of fresh flowers arranged by the skillful hands of Louis Solari. *Robert Crowden and Associates* have hand-painted murals and screens that add

Continued on page 24

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SHOWROOM SHOPPING

Continued from page 20

a world of decorative reality to interiors, an alternative to wall-hung paintings. They are lively and handsomely rendered with a luminosity that draws, but does not demand, attention. Subjects range widely in figure, landscape and architectural compositions. They can be stiffly formal in the eighteenth-century manner or recall the splendor of Ming, the subtlety of Momoyama; they can be as luxurious as tropical jungle or as playfully light as rococo. Each is unique, quite its own, as singular as the work of any fine artist. *The McGuire Company* has the well-known and highly esteemed furniture whose design could have originated nowhere but in San Francisco, that "warder of two continents." One line among their many combines rattan, the solid jungle vine, for frame, and tough rawhide for binding joints. Inimitable is the McGuire manner of mating the practical frankness of the Occident with the natural, material refinement of the Orient. The two cultures meet with grace and mutual respect.

New to Melrose Place is *Martin of London*, now in its own building after many years a few blocks away. This is the shop so well known for the quality of its imported antique reproductions, furniture, fixtures and accessories. Across the street is *Renée Talbot* with fine French furniture, much of it Empire, and a dazzling collection of some 200 antique chan-

... Chinese Export porcelain of the quality that is rapidly finding its way back to the Orient.

deliers. At *La Maison Française* are admirably sparse, restrained antiques and garden furniture.

Bac Street Antiques Cie. emphasizes French and English furniture and bibelots. Informal country pine sets a tone of simplicity. It rings clean, homey, "old money" rich; certainly in a fine bleached oak dining table with its accompanying Queen Anne chairs of gently sculptured walnut with chaste, detailed backs. *Falanga Antiques* has a collection of seventeenth-, eighteenth- and nineteenth-century furniture and objets d'art primarily from France and Italy. Many pieces here are heavy with the virtuosity of ormulu and marquetry. At 8440 and 8450, in a Regency building, a group of offices give onto a court between neatly espaliered walls, narrow, cool and tall, tailor-clean and damply planted.

Paul Ferrante is a vast emporium of ancient lamps, lanterns, chandeliers, tables, Moroccan chests, Persian screens, planters, vases and pots. It is a busy place since all lamps and shades are custom finished on the premises. *John J. Nelson Antiques* has more English and French furniture. Also, fine eighteenth-century Chinese Export porcelains of the quality that is rapidly finding its way back to the Orient. *Charles Pollock Antiques* makes a specialty of adroitly selected English and Continental furniture, armoires and bibelots.

A single trip up and down Melrose Place will provide enough bright ideas and superb wherewithal to furnish and embellish an entire house, save perhaps for wallpapers and paint. The wise buyer will return again and again to check with the shop owners and personnel who have their eyes constantly in focus for those special items that are top priority for their collector clients. □





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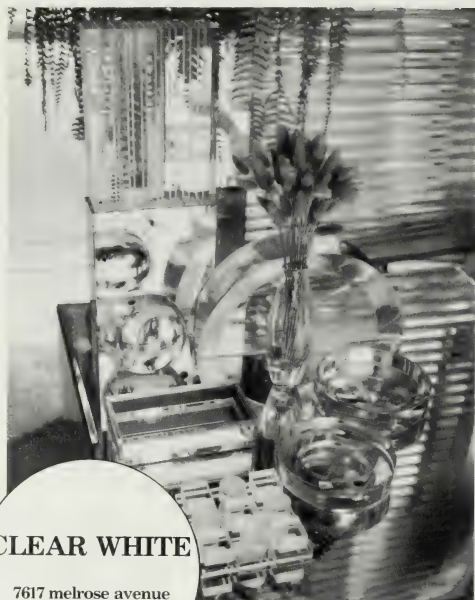
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West Coast Galleries—The Best Shows in Town

By James Normile

THE MARGO LEAVIN GALLERY, 812 North Robertson Boulevard, Los Angeles, will present its Third Annual Drawing Show in May and June. The event, always a summer season high spot, will include the work of Claes Oldenburg (recently elected member of the prestigious National Institute of Arts and Letters), Cy Twombly, David Hockney, Ellsworth Kelly, Sam Francis, Agnes Martin, Christo, and others. The quality of the names of the artists invited to this show is enough to cue collectors to the quality and stature they can expect.

During May, *The Comsky Gallery*, 332 North Rodeo Drive, Beverly Hills, will show the paintings of Mark Rendleman, a young native of Santa Barbara. These landscapes, if such they be, point up certain embarrassments in our "man-made" ecology. Rendleman finds a perverse beauty in social heedlessness. Responsibly, he reports the irresponsibilities we permit in littering our environment with debris.

At the Comsky Gallery, the summer months of June, July, and August will see the paintings of younger, sometimes unknown and seldom seen talent, in rotating two-week shows.

Gemini G.E.L. (Graphics Editions Limited), 8365 Melrose Avenue, the Los Angeles print shop and publisher of fine hand-pulled lithographs and silkscreen prints, came into being in 1966. That was also the year, in irrelevant coincidence, that marked the success of the Gemini XII space mission. But it must have been some good augury that put both Gemini XII and Gemini G.E.L. into orbit. The one proved that humans had developed, indeed perfected, much of the technology and many of the skills crucial to the mastery of space in four dimensions. The other realized its somewhat more limited ambition successfully: to publish major American printmakers in two dimensions. Since 1966, Gemini G.E.L. has produced the work of East Coast artists Robert Rauschenberg, Jasper Johns, Claes Oldenburg, Roy Lichtenstein, Ellsworth Kelly and Robert Motherwell as well as West Coast artists Edward Kienholz, Edward Ruscha, Bruce Nauman, Sam Francis and Ronald Davis. The division of labor between artists and artisans is much in the old European tradition of printmakers. So it is that a continuing show of fresh releases at Gemini G.E.L. Gallery presents graphic images that count among the most remarkable made in our time.

Miner's Gallery Americana, Sixth Avenue and Lincoln Street, Carmel, has two exhibitions to engage collectors of Western painting. Peter McIntyre, widely traveled, well-schooled New Zealander, presents recent drawings and paintings (May 17-31). McIntyre couples directness of vision with crisp technique and a firmness of organization, clarifying the misty romanticism that too often settles on the popular subjects of the American West and the South Seas. In a change of pace, the gallery is showing paintings by Jack Laycox from June 21 to June 30. Laycox uses bold brush and knife strokes and splashes of throbbing color to create a richly evocative world, suggesting landscapes that are silent and half-seen,

Continued on page 33

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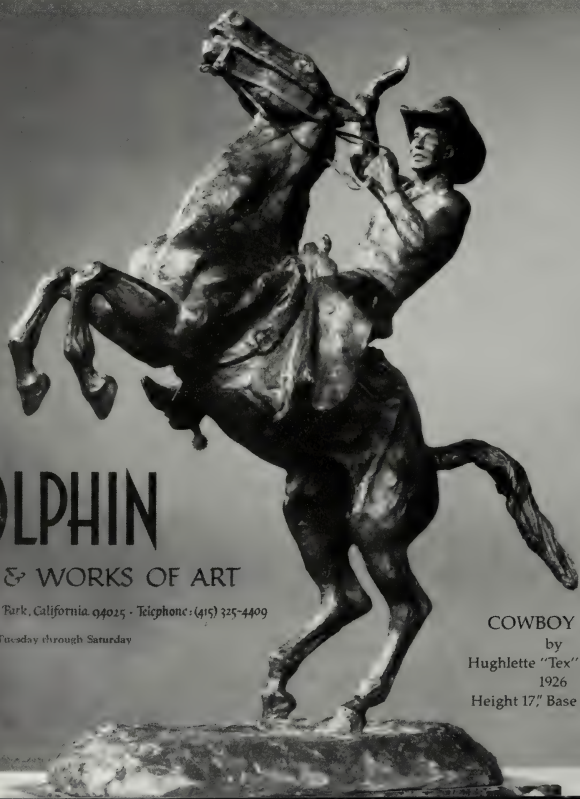
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ART

Continued from page 31

cityscapes that are busy and half-heard.

The Feingarten Galleries, 736 North La Cienega Boulevard, Los Angeles, offers modern sculpture of a caliber certain to intrigue serious collectors. Here are many eminent artists: Renoir, Arp, Archipenko, Henry Moore and William Zorach. Zorach is represented by a splendidly large female torso, one of the edition of three. Of particular note is the *Balzac in a Dominican Robe* by Rodin that recalls its rejection as "undignified" by the *société* that commissioned it when they saw the master's study for a monumental, memorial nude of the great writer. The turmoil prompted the sculptor to re-present his hero, now draped in the modest melodrama of a Dominican cape. This imaginative gesture, of course, quieted the indignation of those critics who probably didn't realize that the *Balzac in a Dominican Robe* was a subtle distillation of double genius, that of Blazac and of Rodin himself.

At the Janus Gallery, 303 North Sweetzer Avenue, Los Angeles, end of April and beginning of May, is a singular exhibition: a 40-year retrospective of the sculpture of Marguerite Brunswig Staude, long familiar to the social and art scene of Los Angeles. Mrs. Staude's work bears the stamp of a uniquely strong character. In her early days, her development as an artist was unhampered by a full life of social

The turmoil prompted the sculptor to re-present his hero draped in the modest melodrama of a Dominican cape.

activities and obligations. Somehow, she made her way alone, solidly, simply, consistently maintaining the impulse toward sculpture. From people rather than from schools, Mrs. Staude received what formalities of art training she has found useful. In her youth she had the usual advantages of extensive travel and residence in Europe. However, the "grand tour," in her case, became the matrix of her formation as a sculptor. Even as much of her life was involved with provocative personalities, so also was she attracted by the magnificent singularity of European cathedrals. In Paris, in the *cénacle* atmosphere of Montparnasse, Marguerite Brunswig Staude met Marie Wassiliéff, painter, sculptor, student of Matisse, who encouraged her. She moved also in the charmed and crowded circle of Paul Poiré, couturier, painter, animator of style, clairvoyant, collector and artists' patron.

Perhaps under the heady influence of the "art déco" of the period, Mrs. Staude's first essays in sculpture were abstract, somewhat architectonic. Nevertheless, it is the purifying discipline of design, the elimination of the nonessential, distracting and superfluous that gives Mrs. Staude's sculpture its admirable brevity and economy.

Not to be overlooked in the exhibition is a photographic representation of the Chapel of the Holy Cross at Sedona, Arizona. This is the architectural marvel, set among towering rocks, built by Mrs. Staude as a memorial to her parents, Lucien and Marguerite Brunswig. Poised among gigantic rock spires, in concrete, glass and steel, the chapel is as sculptural in concept as in material. It soars between earth and heaven in that happy junction of matter and spirit which, finally, is what sculpture is all about. □

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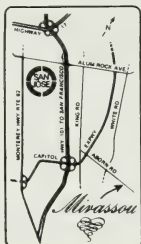
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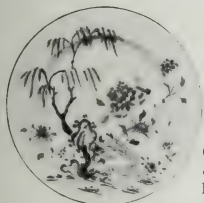
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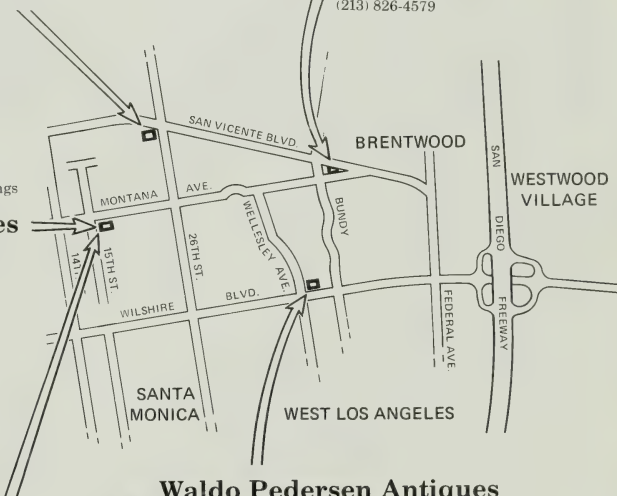
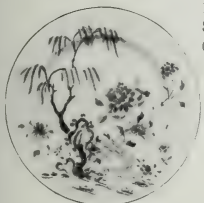
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WINE

Passing the Port—California After-Dinner Wines

By Roy Brady

PROFESSOR EUGENE W. HILGARD, the first of many great wine experts at the University of California, was not entirely enchanted with the first California wines he tasted, finding them "mostly fiery, sweet, and heady, but somewhat deficient in flavor." That was in 1878. Unfortunately, many dessert wines made hastily after Repeal in 1933 were not much better, and the reputation of all such wines suffered severely. To this day many wine lovers disdain port, sherry and muscatel.

All that is regrettable because California can make and increasingly does make lovely wines to be drunk at the end of a meal or between meals. But before going into that I must digress briefly on a matter of language. In this country the term *dessert wine* is often applied to wines whose alcoholic content has been raised by the addition of brandy, as in port and sherry. During the '30s such wines were called *fortified*, following British usage, but somehow that became a bad word and contributed further to the sagging repute of those wines. The California wine industry reacted with a campaign to replace *fortified* by *dessert*. They were successful but created the anomaly that a bone-dry sherry was then a dessert wine. That was solved, if not in the happiest fashion, by declaring that some dessert wines, the dry ones, were actually appetizer wines. I use the phrase after-dinner wines to denote all wines that are at least moderately sweet, whether fortified or not. Wine terminology based on use is uncertain because use varies. The British drink port after dinner, the French before.

The Ficklin family of Madera, in the middle of the great Central Valley of California, was the first to make a dessert wine after Prohibition that gained entrée to the tables of connoisseurs. They followed the advice of the university experts and planted true Portuguese port grapes which were then being grown by no one else. They made a remarkable port in their first vintage of 1948 and have done nothing but improve it since. The principal example of their usual wine which is a blend of different vintages and different grapes is the Tinta Madeira.

Any wine as good as Ficklin Port would make its way in time, but the winery had another tremendous asset in the person of the late Walter Ficklin, head of the family and one of the most charming and beloved men in the wine industry. He was unfailingly good-humored, witty, a pleasure to be with—there wasn't a soul who didn't consider it a privilege to know him—and was a great natural salesman, great because he never appeared to be selling anything. Ficklin belonged to the best clubs in San Francisco and knew everybody who was anybody in wine. He had a distinguished cellar and did not hesitate to serve the finest vintage ports of Portugal beside his own. In a short time Ficklin Port was on the best tables and in the best cellars.

The Ficklin Vineyard winery is small and, as a business, is not much of a factor in the wine industry, but as a symbol it is a giant. There is surely no other single influence that

Continued on page 38

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WINE

Continued from page 36

did so much to make California dessert wines respectable. The larger wineries have included dessert wines in their lines, but usually as an afterthought. Now that they see that superior dessert wines will bring superior prices they are interested. Try the ports of *Almadén*, *Christian Brothers*, *Beaulieu*, *Charles Krug* and *Beringer*. For older ports, try *Llords & Elwood Ancient Proverb Port* or *Louis Martini Tawny*.

As a general rule, port is a warming wine. Cold, rain and drifting fog are its boon companions, but merely cool weather will do. Nuts are the finest things to have with it, almost any kinds of nuts, although I think walnuts and filberts are best, and Brazils very good.

Today cream sherry is not thought of as a dessert wine nearly so often as port is, but Victorian Englishmen drank it in great quantities. California sherry is often regarded as an inexpensive substitute for the real thing, but it is a varied and fascinating wine in its own right. High-quality California sherries are heated, aerated, blended, aged in oak barrels of various sizes and otherwise treated.

Port and muscatel do very well by themselves, but an after-dinner sherry wants something else—not much, certainly nothing rich, but something. Apples are excellent, pears too,


... they don't accompany dessert; they are dessert.

but I don't fancy soft fruits. Cheeses are good but hard rather than soft cheeses such as Edam, Swiss, Cantal or a really good Parmesan. Cookies are fine if not too sweet.

Cresta Blanca Triple Cream Sherry is especially distinctive, as is *Royal Host Cream Sherry*. The winery, *East-Side*, in Lodi is large but seems to sell most of its wine in bulk so the sherry is not easy to find. *Llords & Elwood Cream* is a smooth old wine. *Paul Masson Rare Cream Sherry*, *Almadén Cream Sherry*, *Richert Cream Sherry*, *Beringer Velvet Cream Sherry* and *Weibel Amberina Cream* are good. There are other worthy sherry wines too numerous to mention.

The muscat grapes are a numerous tribe, mostly white, but some black and others in-between. Their wines are variations on a common theme, a flavor that is the most readily recognizable of all grape flavors, a sort of aromatic fruity-spicy taste and bouquet that can be very good indeed. Traditional muscat wines, usually called muscatels, are 18 percent to 20 percent alcohol, but light muscats (under 14 percent) are growing in popularity. In the end they may do more to rehabilitate these worthy grapes than will the traditional style. The newest of the light muscats is a lovely, springlike wine from *Oakville Vineyards*, a dynamic new winery that has rapidly built an enviable reputation for itself. Another popular light muscat is *Christian Brothers Château La Salle* which was found to sell better when the word "muscat" was omitted.

It seems to me that muscats are best by themselves. They don't accompany dessert; they are dessert. In the summer a light muscat will be pleasing after lunch or dinner or in the afternoon. A well-chilled bottle drunk under a spreading oak on a sunny afternoon will make the world seem more reasonable, at least for a little while. □



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BOOKS

The Aesthetics of Freud: A Review

By Edward Stainbrook, Ph.D., M.D.

SIGMUND FREUD NEVER PUT TOGETHER any systematic psychoanalytic exploration of either artistic creativity or of general aesthetics, although other psychoanalysts—particularly Otto Rank, Ernst Kris and Daniel Schneider—have attempted that task. Professor Jack J. Spector of Rutgers University, however, has published a scholarly review of Freudian contributions to the psychology of artists and of aesthetics under the title, *The Aesthetics of Freud* (Praeger Publishers, Inc., 1973). One conclusion of this work is that psychoanalysis contributed little to aesthetics but that psychoanalytic thinking had a significant influence on art and literature of this century.

The basic ideas of psychoanalysis that the pleasure principle is the determiner of all aesthetic pleasure, that the analysis of dream work is relevant to the study of symbolism and the analysis of works of art, and that the psychodynamics of projection and identification are crucial to an understanding of the aesthetic experience is well-detailed by the author.

The special and most interesting aspect of Professor Spector's investigation is his psychoanalysis of Freud's analysis of Michelangelo and Leonardo da Vinci. Since almost every bit of data Freud used in his interpretation of da Vinci was either false or distorted, Freud's formulations undoubtedly revealed much about his own psychological make-up. Spector suggests that the anxiety about Freud's personal homosexual impulses, questions of his own identity and his search for a strong, ideal father figure motivated much of Freud's thinking about the great artists with whom he concerned himself. Many such interesting inferences are derived by Spector from his thorough and perceptive study of the Freudian contributions to art and aesthetics. Within the last two decades, however, a cultural watershed has been developed which rather sharply divides traditional psychoanalytic thinking from the newer knowledge of behavioral biology. A "psychobiology of consciousness" is replacing a psychology of the unconscious. At the same time, countercultures encourage open experimentation with the creative and recreative play of one's thinking and imagery. We are learning how to periodically revitalize what we collectively call rationality, recognizing that the alienation of the self both from its body as well as from nature may begin with our first learned word and first culturally imposed sanction. We can, with less anxiety, play and create consciously without necessarily having to check back with the realities of our culture.

In contrast to psychoanalysis, the task of the creative imagination may be considered not as requiring the unlearning of unconsciousness but as the learning of increased and enhanced consciousness. It is the difference between the psychoanalytic surrealist André Breton who wanted to climb down into the unconscious and climb out again and James Joyce who wanted to press into his arms the loveliness that is yet to come into the world. □

Dr. Stainbrook is Chairman, Department of Human Behavior, University of Southern California School of Medicine.

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By Camilla Snyder

WE JUST MAY HAVE TO BANISH OUR visions of gourmet meals in the dining salons of sleek mahogany yachts with crews of mess attendants replacing crested gold service plates with bone china soup dishes at long seven-course dinners.

Service afloat is becoming simpler and simpler. Oh, perhaps film magnate Sam Spiegel can muster up a busboy or two to serve squab with mounds of wild rice or baked Alaska on his yacht, but then Sam's life has always been more like a movie than most films!

The trend even among the very rich—which most yacht owners have to be—is to self-serve and relatively simple fare in the dining salon, even though the galleys of yachts these days are more complete than those in many homes.

"We have a spacious, superbly equipped galley, a three-burner electric range, a rotisserie oven and a refrigerator-freezer," a Newport Harbor yachtsman told me recently. "And we can cook almost anything on board. But generally we keep our meals simple. I can remember the days when we first started sailing—back in the 1950s. We were limited to a can of beef stew and coffee and an occasional

fish dinner, if we caught enough. We struggled along with an alcohol stove, and yachting was pretty much an extension of camping out as far as meals were concerned. So today we will occasionally splurge and serve pâté, peaches in champagne and roast beef with Yorkshire pudding."

Mrs. Maxine Bartlett, who lives with her son on a \$150,000 yacht campily called *It's the Water* at Oxnard, cooked a fifteen-pound turkey last Thanksgiving. For Christmas she baked half a large ham, consigning the other half to the freezer (on board) for a party in the future. Mrs. Bartlett, who writes about food professionally and has lived on her boat for the last three years, calculates she has cooked about 2,200 meals afloat so far, some for as many as sixteen or eighteen guests.

"Our galley has a three-burner electric stove, an oven, and we also have a Farberware grill," the softly pretty brunette explains. "Most evenings I prepare things that are quick—hamburgers, steaks, roasts. I cook on weekends for the rest of the week, and then heat up some casserole dishes. I set the table fairly formally, sometimes we have candlelight and we almost always have wine."

If the Bartletts have as many as sixteen guests it's generally when they're part of a group going to one of the Channel Islands—usually Anacapa—for a day's outing. Then she is likely to serve already prepared chicken which she buys from a catering establishment. She makes a potato salad, a green

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salad, has superior rolls and quantities of food.

"People seem to eat all the time when you take them out," she explains good naturedly. "We always have bowls of pretzels and potato chips because they are good for seasickness. It's better to eat than not to eat if you tend towards seasickness, and bread is good for a queasy stomach."

The Bartletts—and most of the other yachters we queried—serve hamburgers frequently, having good sirloin ground. And they shop around for superior buns; they don't serve the routine white globs of overcooked dough sold in the super-

confirms the fact that even the larger yachts are sailing without crew these days, and everybody cooks. "Even people who go as far away as Cabo San Lucas take a group of friends along to crew and cook," our informant says. "Besides being hard to find and expensive, good yachting help cuts into the privacy which most people want on board these days."

Small weddings afloat are making some waves socially. Leslie McCleery, an aide to yachtsman Tomas del Amo was married on the Del Amo yacht *Jive* a season ago. There were thirty-two guests for the wedding and a fish dinner. Del Amo

"What do you serve on board?" we asked Craig Claiborne . . .

markets. Mrs. Bartlett fills an antique dough bowl with sliced tomatoes, onions, lettuce, green onions and radishes, and sets it on the galley table. "Then our guests can make their own hamburgers," she explains.

Like most yachting enthusiasts, the Bartletts serve fish often, generally just minutes out of the water. "We have a friend who has a sand dab hole in the Oxnard harbor," Maxine explains. "We have permission to fish it; we just line up, take certain bearings, drop our lines, and we have sand dabs! We cut off the heads and tails, sauté the fish in melted butter, serve with slivered almonds, and that is a feast."

A professional yacht tag-along (with no boat but with oodles of charm and a willing pair of hands on deck and in galley)

officialled at the tape deck on the top deck; he had recorded a wedding march earlier to be played at sea.

Craig Claiborne, *The New York Times* super-famous food editor, visited Los Angeles recently for a marathon of appearances on the *Dinah Shore* show. Claiborne, who lives on the water at East Hampton, does not have a yacht of his own, but his colleague, friend and neighbor, Pierre Franey, does, and the two sail frequently during the season.

"What do you serve on board?" we asked Claiborne, pencil poised to jot down his favorite menu, a recipe or two and any other advice he had for seagoing hosts and hostesses.

"Not a thing," Claiborne replied crisply. "Boats are for sailing. Homes and restaurants are for dining!" □

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MUSIC

The American Musical Comedy

By Joe Roberts

IT MAY WELL BE ARGUED that the American musical comedy is this country's most original art form. What started out in England at the turn of the century as a simple fusion of burlesque and light opera has become—in the hands of American composers and poets—a serious, valid form of musical expression and art. The best evidence for this can be found in the shows themselves.

Candide, surely one of the most literate and captivating musical plays ever written, makes the most substantial case for the potential of the American musical comedy. Those involved in creating it 18 years ago read like a who's who of American arts. The music by Leonard Bernstein is joyous, a beautiful evocation of Voltaire's characters, a musical essay summing up the argument against senseless optimism. The witty libretto by poet Richard Wilbur, with help from John Latouche and Dorothy Parker, can match any libretto ever written. The book is by none other than Lillian Hellman and the original staging was by Tyrone Guthrie. You can hear the original cast recording (Columbia 2350) with Max Adrian as Dr. Pangloss, *Candide's* teacher; Robert Rounseville, the hero who believes in "the best of all possible worlds"; and Barbara Cook as Cunegonde, *Candide's* beloved.

For reasons no one has ever understood, the original 1956 production got an icy reception. A new, somewhat inferior, version produced in 1974 by Broadway's Midas, Harold Prince—readapted by Hugh Wheeler with earlier rejected Bernstein material and additional lyrics by Stephen Sondheim—received an enthusiastic response. It is virtually a brand-new show and while it doesn't seem to have the verve of the original, it does have a good sense of Voltaire; and on records—especially quadraphonic records where the sound surrounds you—it is quite an experience (Columbia 32923).

Bernstein has not written much for the Broadway stage, but what he has written is memorable. His first show, *On the Town* (Columbia 2028), features lyrics by Betty Comden and Adolph Green and is an expansion of Bernstein's ballet, *Fancy Free* (Columbia 6677). It is a clever, energetic piece summing up much of the musical pace of the 1940s. Also recommended are *Wonderful Town* (Decca 79010), a Bernstein-Comden-Green reunion with Rosalind Russell, and Bernstein's rather awkward yet clever musical play, *Trouble in Tahiti* (Columbia 32597).

In *West Side Story*, another landmark musical and Bernstein's greatest commercial success, the composer, lyricist Sondheim and choreographer-director Jerome Robbins, created a genuinely serious piece of musical theater in a bold updating of the *Romeo and Juliet* story (Columbia 32603). The biting music can be heard alone in a nicely conceived *Symphonic Suite* (Columbia 6257).

Sondheim, of course, has gone on to create a unique body of work in the musical theater. With Jules Styne, he wrote the popular *Gypsy* (Columbia 32607 with Ethel Merman), then

Continued on page 50

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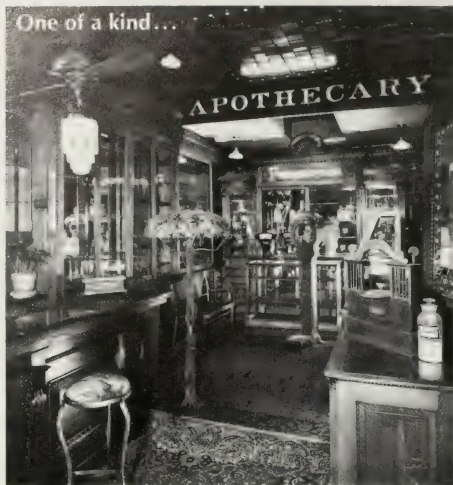
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ADDENDA 50



MUSIC

Continued from page 49

he composed both the music and lyrics for the vastly underrated *Anyone Can Whistle* (Columbia 32608 with Angela Lansbury), and more recently, the innovative *Company* (Columbia 3550), the less successful *Follies* (Capitol 761), and the enchanting, bittersweet *A Little Night Music* (Columbia 32265). There is also a splendid *Musical Tribute* (Warner Brothers 2705) that very neatly sums up the composer-lyricist.

The power of the musical comedy theater to tackle social issues can be heard to best advantage in the American version of Bertolt Brecht-Kurt Weill's *The Threepenny Opera* as staged by Marc Blitzstein. The English version (MGM 31210) and the original German version (Columbia 201) both feature the extraordinary voice of Weill's widow, Lotte Lenya.

Weill, a daring innovator who brought a new kind of cynicism and acceptable dissonance to musical comedy music, is also well-represented with Ira Gershwin on the ahead-of-its-time *Lady in the Dark* excerpts with Gertrude Lawrence (RCA Victor 503), the syrupy Sherwood Anderson-dominated *Lost in the Stars* (Decca 79120) and the somber, original *Street Scene* (Columbia Special Products 4139). There is also the superb 1972 production of *Berlin to Broadway with Kurt Weill*, a *Musical Voyage* (Paramount 4000) featuring vital performances of songs from eleven of his productions. A close relative to the Weill brand of musical comedy was the 1968 *Cabaret* (Columbia 3040), a brilliant treatment.

Blitzstein's own *The Cradle Will Rock* (CRI 266, Composer Recordings Inc., 170 West 75th St., New York, N.Y. 10023) opened in 1937 in a flood of controversy that culminated with the performers being locked out of the theater. Blitzstein's subject—union-busting in Steeltown, U.S.A. during the late 1930s—seems somewhat dated today although its basic theme is still relevant: A complacent and apathetic populace constantly faces the dangers of repression, even in this country, "the cradle of liberty."

There is no idea too large for the musical comedy stage. An artful musical comedy that proves the point is the little known but greatly respected *The Golden Apple* (Elektra 5000) created by composer Jerome Moross and lyricist Latouche. This is nothing less than an American version of the *Iliad* and the *Odyssey* in which Homer's Ulysses is thrown into the middle of the Spanish-American War. Moross uses every musical style you can think of, from waltz to opera to ragtime to battle hymn to minstrel, in telling the epic story and Latouche weaves lyrics and dialogue together so that the whole is totally integrated.

These innovative shows, many sadly unknown to most Americans, make up a most convincing case that the American musical comedy is not only the country's most original art form, but also one of the brashest, loudest and most abrasive.

Here is a very basic and abbreviated library of American musical comedies that revolves around dominant individuals:

HAROLD ARLEN—a trio of important musical comedies: *House of Flowers*, written with novelist Truman Capote (Columbia 2320); *Bloomer Girl* (Decca 79126), and *Jamaica* featuring

Continued on page 52

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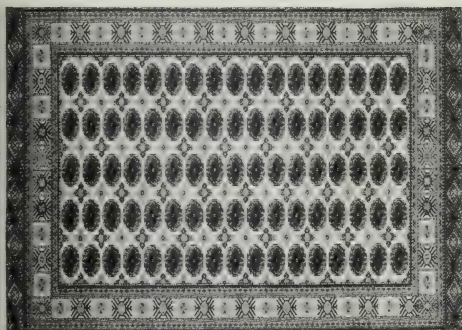
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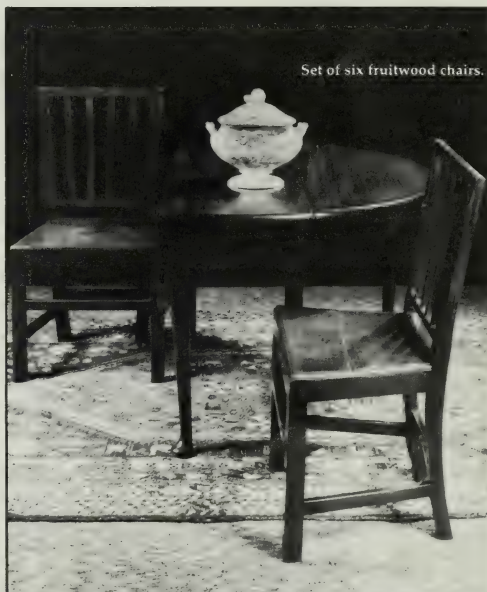
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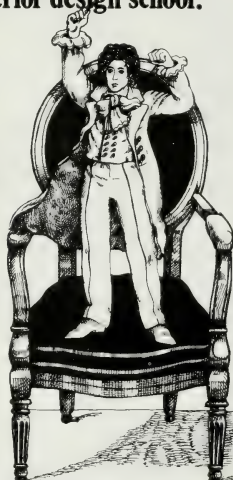
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MUSIC

Continued from page 50

a young Lena Horne (RCA Victor 1103), the latter two written with lyricist E.Y. Harburg who also wrote the words to Arlen's music for *The Wizard of Oz* (MGM 3996) and to Burton Lane's *Finian's Rainbow* (Columbia 2080).

RICHARD RODGERS—his popularity spans several generations: first with Lorenz Hart, the biting *Pal Joey* (Columbia 4364); *On Your Toes* (Decca 9015); *Babes in Arms* (Columbia 2570); *The Boys From Syracuse* (Columbia 2580), and later with Oscar Hammerstein II, *The King and I* (Decca 79008); the lyrical *Carousel* (Decca 79020 or Command 843); Mary Martin and opera star Ezio Pinza in *South Pacific* (Columbia 32604); the innovative musical that changed the course of the commercial Broadway stage, *Oklahoma* (Decca 79017); and the too-sweet *Sound of Music* (Columbia 32601). Hammerstein's all-Black version of *Carmen Jones* with the original cast (Decca 79020) or opera star Marilyn Horne (RCA Victor 10046) is also recommended.

FRANK LOESSER—*Guys and Dolls* (Decca 79023) is as unique a portrait of American life as we will probably ever have on the musical comedy stage. There is also the epic *Most Happy Fella* (Columbia 03L 240) and the dated *Where's Charley* (Monmouth-Evergreen 7029).

GEORGE AND IRA GERSHWIN—the classic American folk opera, *Porgy and Bess* (Odyssey 32360018) and a sampling of their vintage Broadway shows: *Girl Crazy* (Columbia 2560); *Of Thee I Sing* (Capitol 350); *Funny Face* (Monmouth-Evergreen 7037).

ALAN JAY LERNER AND FREDERICK LOEWE—historically important and impressive are *Paint Your Wagon* (RCA Victor 1006); *Brigadoon* (Columbia 1132); *Camelot* (Columbia 32602), and the much-overrated *My Fair Lady* (Columbia 2015).

IRVING BERLIN—*Annie Get Your Gun* (Decca 79018); Ethel Merman in *Call Me Madam* (Decca 79022); *As Thousands Cheer* and *Face the Music* (Monmouth-Evergreen 6811).

COLE PORTER—*Anything Goes* (Columbia 43751); *Kiss Me Kate* (Columbia 32609); *Can-Can* (Capitol 452).

JULES STYNE—*Funny Girl* (Capitol 2059); *Gentlemen Prefer Blondes* (Columbia 4290); *Bells are Ringing* (Columbia 2006).

STEPHEN SCHWARTZ—*Godspell* (Bell 1102); *Pippin* (Motown 760); *The Magic Show* (Bell 9003).

I know. I know, I've left out your favorite, from *Fiddler on the Roof* (RCA Victor 1093) to *Man of La Mancha* (Kapp 5055 and with dialogue, Decca 7203) to *Hair* (RCA Victor 5150); from *A Thurbur Carnival* (Columbia 5500) to *Pajama Game* (Columbia 48409) and *Damn Yankees* (RCA Victor 1021) to *Sweet Charity* (Columbia 2900); from *Kismet* (Columbia 32605) to *Oliver* (RCA Victor 2004) to Meredith Willson's *The Music Man* (Capitol 990) to Jerry Herman's vastly overrated *Hello Dolly* (RCA Victor 1087) and *Mame* (Columbia 3000) to Jerome Kern's *Showboat* (Stanyan 10048) to *Mr. Wonderful* (Decca 7032) to *Cabin in the Sky* (if you can find it) to add-your-own-favorite-I've-undoubtedly-left-out. □



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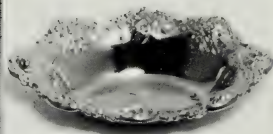
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TRAVELING

West Coast Summer Chic—
'Tis the Season for Weekending

By Suzanne Vidor

SINCE THE DAYS OF HIPPOCRATES, doctors have prescribed a change of scene as a curative or as preventive medicine, and the acceleration of modern life has made the need for a frequent respite all the more acute. When considering where to go for a special sort of weekend vacation, the answer might well be hidden in the question. Where you'd like to go perhaps depends on where you're coming from.

If you live inland, head for the sea—and vice versa. If you live at sea level, spend some time in the mountains; doctors in Europe are firm believers in the necessity of a change in altitude as well as attitude. Wherever you live, come out of your rut from time to time. Be good to yourself while you are still around to enjoy it.

For a weekend that would be hard to top, consider the *Del Monte Lodge* at Pebble Beach. It's a beautiful drive from almost any direction, or limousine service is available if you fly in to Monterey Peninsula Airport via *United Air Lines*, *Hughes Airwest* or your own private wings. In its unique forest setting on the rocky edge of the sea, the lodge overlooks the spectacular Pebble Beach Golf Course familiar to TV tournament viewers. If you're a golfer, you're in heaven; if tennis, swimming or sailing lures you, the Beach and Tennis Club on the same property has thirteen courts, a large heated pool, and small sailboats to add to the seascape. In nearby stables, agreeable and understanding horses wait to accompany you on miles of bridle paths winding through the cypress and pines of Del Monte Forest. Arrangements can be made for deep-sea fishing in charter boats leaving from minutes-away Monterey Marina, or you can fish from a rock in front of your room overlooking Stillwater Cove. If eating is your hobby, superb cuisine has long been a tradition here, and its high standards are maintained in spite of today's rush toward pervasive mediocrity.

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Continued on page 56



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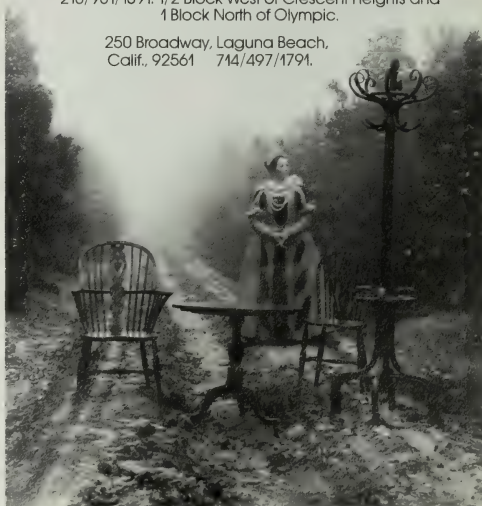
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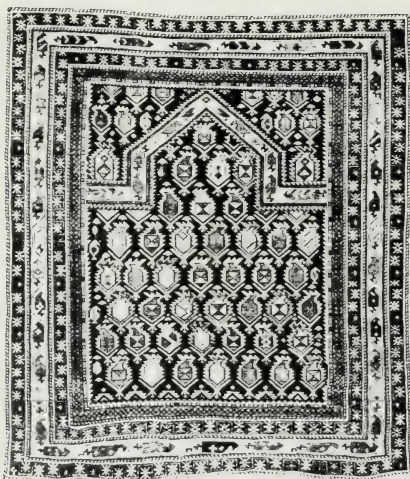




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TRAVELING

Continued from page 54

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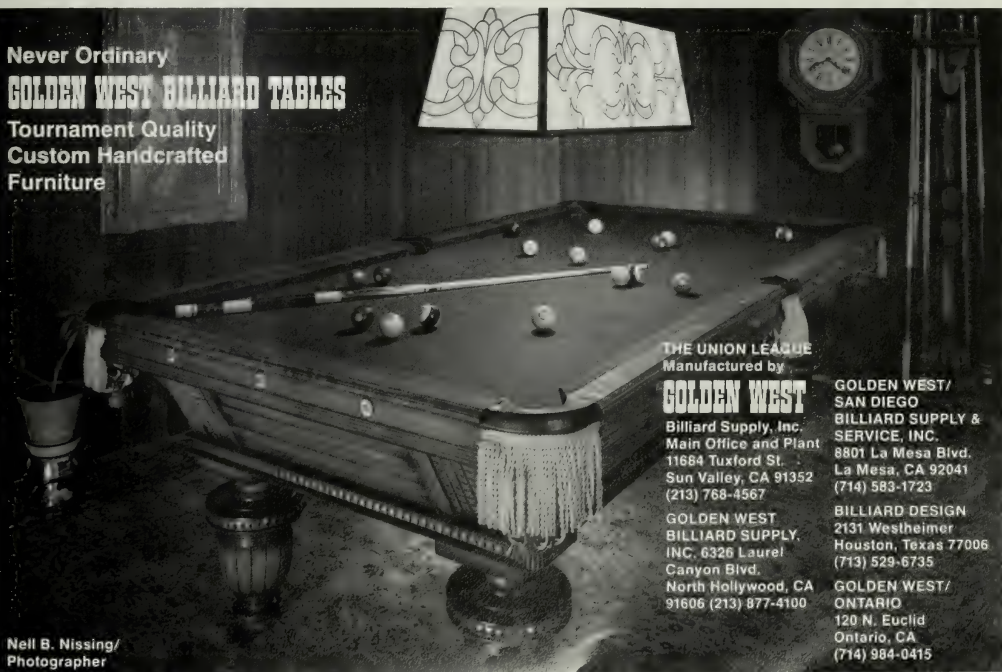
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CALENDAR

Places To Be Scenery

By Pat Freeman

The Antiques Scene . . .

Dorothy Emerson Antiques Show and Sale. Antiques hunters will be enchanted with the wide variety of eighteenth- and nineteenth-century English and French furnishings, jewelry, art glass and objets d'art showcased at the *Marin Civic Center*, May 15-18, *San Raphael*.

Greater San Diego Antiques Show and Sale. Sponsored by the Antique Dealers Association of San Diego County, this is a chance to find many dealers gathered in one place and to do some comparison shopping. May 23-25, *Scottish Rite Memorial Center, Mission Valley*.

San Francisco's Midsummer Antique Show and Sale. Walter Larson promises one of the biggest antiques hunting grounds ever. Nationally known exhibitors will fill the *Merchandise Mart's Exhibition Center*, with their wares. June 19-22.

Benefit Rummage Sale. If you're looking for a real find, this sale sponsored by the Assistance League of Santa Barbara is for you. Proceeds go to community projects funded by the League. May 9-10, *Earl Warren Showgrounds, Santa Barbara*.

Antiques Show and Sale. For fine antiques of the Eastern and Western worlds, visit the *Hollywood Palladium*, June 5-8. Sponsored by Bustamante Enterprises. *Hollywood*.

The Art Scene . . .

De Ville Gallery is currently documenting American impressionism in a show of painters who worked from the mid-1860s through 1930. Works by George Inness, Emil Carlsen, Julian Alden Weir, Richard E. Miller, Arthur B. Davies, J. Barry Greene and others range from landscapes to the human form. *Through mid-June, Los Angeles*.

Otis Art Institute kicks off its report to the community with a show of its graduating students work—both Bachelors and Masters of Fine Arts—sponsored by The Group of the Otis Art Associates. Artwork will be on view and for sale May 16, 17 and 18 at their Gallery; the show will continue from May 22 through June 22.

La Tortue Galerie, for the discriminating contemporary-art enthusiast, displays recent graphics of prominent English Pop artist Patrick Caulfield. *Month of May, Santa Monica*.

Continental Gallery caters to those who prefer art in the romantic vein. Owner Leo Hill offers a collection of fine nineteenth-century English, French and Italian paintings. *May and June, San Francisco*.

Miner's Gallery Americana presents a superb collection of representational, Impressionist and abstract works. The gallery continues to show the work of painter Rosemary Miner and in May will feature paintings of the American West and South Pacific by artist Peter McIntyre. On exhibition during the month of June will be the Impressionist oils and watercolors of Jack Laycox. *Carmel*.

Also on the Scene . . .

Santa Barbara Writers' Conference. Kurt Vonnegut, Ray Bradbury, Jessica Mitford, Ross Macdonald, Gay Talese, Eudora Welty, Joan Didion, Charles Schulz, Kenneth Rexroth and others will convene and converse June 13-20, at the *Miramar Montecito*. To join them, contact director Barnaby Conrad, Box 304, *Carpinteria*.

Chamber Symphony Society of California honors Aaron Copland at its annual black-tie Allegro Ball. This year's dinner-dance will feature maestro Copland conducting his work *Appalachian Spring*. May 10, *Century Plaza Hotel, Los Angeles*.

Pebble Beach Hunter Trials—the crème de la crème of the horse enthusiasts. Experts practice combined training and dressage skills—and evidently so do others, as it's their 36th year! May 2-4, *Pebble Beach Collins Polo Field, Pebble Beach*.

Geranium Sale and Show. Stroll through the exotic grounds of the five-acre La Pitera estate. The gardens will be full of prize geraniums in full spring bloom when the Santa Barbara International Geranium Society puts out their finest. May 24 and 25, *Santa Barbara*.

Design House '75. Interior designers exhibit their 1970s decorating ideas in a charming 30s Mediterranean home overlooking Malaga Cove. Stop by for a tour, art exhibit, and crafts demonstrations. Sponsored by Sandpipers, May 10-26, *2800 Campesima Drive, Palos Verdes Estates*.

UCLA Fine Arts Production continues to present unique and exciting programs, right now offering the New York City Center Acting Company directed by John Houseman. Mr. Houseman returns to his former home and brings five evenings of theater, including Chekhov's *Three Sisters*, Saroyan's *Time of Your Life*, Goldsmith's *She Stoops To Conquer* and Marlowe's *Edward II*. April 29-May 3, *Royce Hall, UCLA, Los Angeles*.

Rose Show. At the Los Angeles County Arboretum show, sponsored by the Pacific Rose Society, trophies will be given in the classes of hybrid tea roses, floribundas, miniature roses and rose arrangements. Colors range from White Cream through mauve Angel Faces and Lavender Ladies. In response to cries for roses that smell as good as they look, there is a specially bred rose pink hybrid tea rose, *Perfume Delight*, and a stunning orange-and-red *Fragrant Cloud*. Even the names are enticing. May 3 and 4, *at the Arboretum in Los Angeles*.



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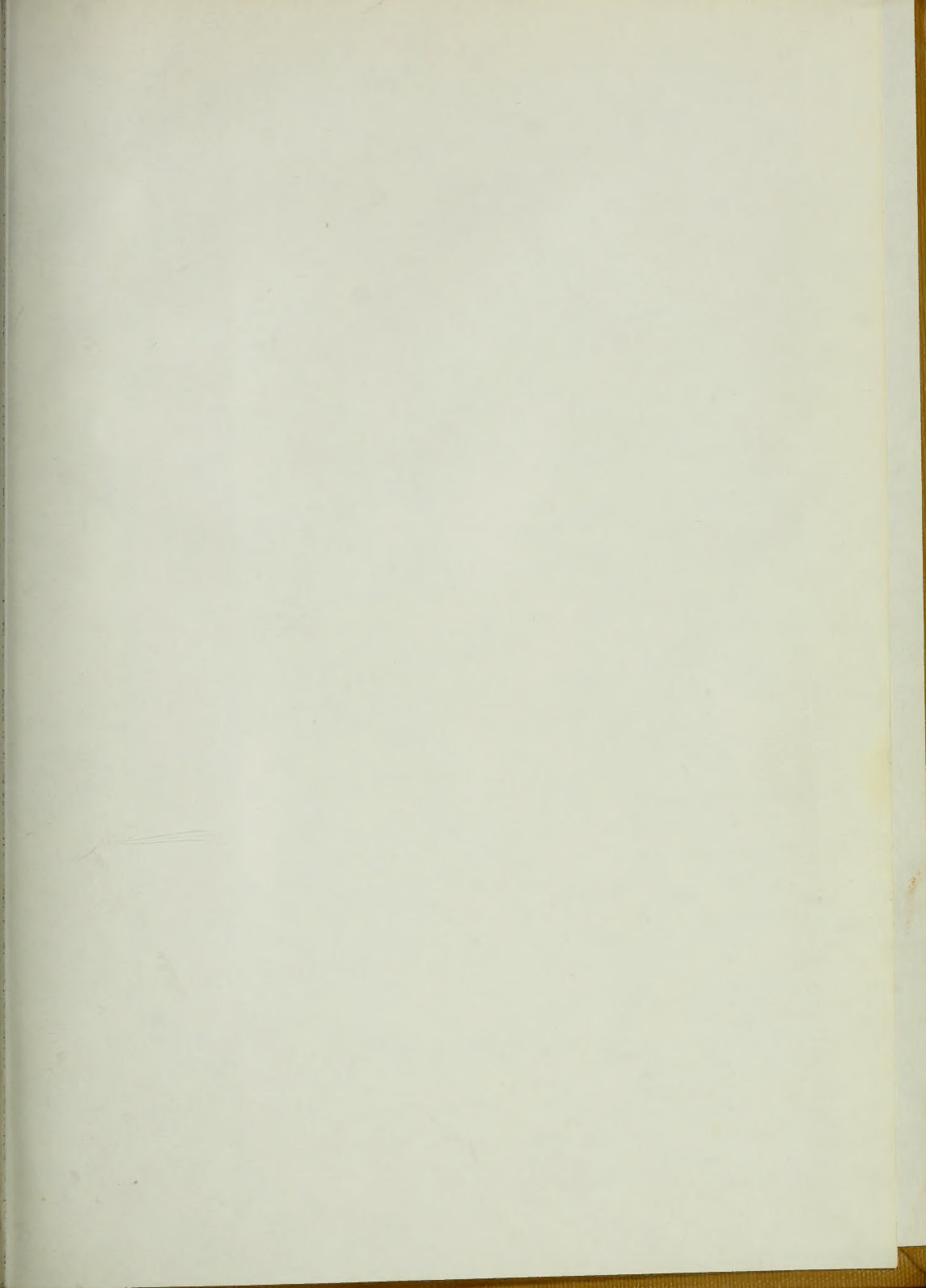
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